RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

PROGRESSIVE ROCK GUITAR BIBLE

28 GREAT ART ROCK AND METAL SONGS INCLUDING:
Astronomy Dominé • Empire • Lavender • Lucky Man
Turn It On Again • 21st Century Schizoid Man • The Wall

PROGRESSIVE ROCK GUITAR BIBLE

HAL•LEONARD®

PROGRESSIVE ROCK GUITAR BIBLE

Joey 12-21-11

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

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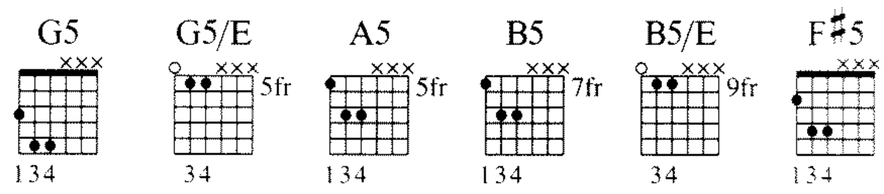
from Coheed and Cambria - *Good Apollo, I'm Burning Star IV, Volume One: From Fear Through the Eyes of Madness*

Apollo I: The Writing Writer

Words and Music by Claudio Sanchez, Michael Todd, Joshua Eppard and Travis Stever



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Free time

** Bm(add9)

*Gtr. 1

mf

let ring throughout

*Kybd. arr. for gtr.

**Chord symbols reflect overall harmony.

F♯5

Bm

F♯5

F♯m(add9) N.C. F♯7♭9(no3rd)

Gtr. 1

Gtr. 2
(slight dist.)
divisi

mf

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Verse

Moderately fast ♩ = 152

1st time, Gtr. 1 tacet
2nd time, Gtrs. 2 & 5: w/ Rhy. Fill 3
2nd time, Gtr. 6 tacet
2nd time, Gtr. 7: w/ Riff A (1 3/4 times)

2nd time, Gtr. 2 tacet

F♯7♭9(no3rd)

1. In these words that crash my ears I now
3. In my pres - ence you might wake. Through this

Gtr. 3 (clean)

Riff A1

mf

P.M. P.M.

Gtr. 2

Riff A

P.M. P.M.

Riff A2

Gtr. 4 (clean)

mf

Rhy. Fill 3

Gtrs. 2 & 5

Bm11♭6

stom - ach this ___ in fear. ___ With the turn ___
fic - tion I ___ must fake ___ your death ___

P.M. P.M. P.M.

P.M. P.M.

1st time, Gtr. 2: w/ Riff A
1st time, Gtr. 3: w/ Riff A1 (1st 7 meas.)
Gtr. 4: w/ Riff A2
2nd time, Gtr. 3: w/ Riff A1

F♯7♭9(no3rd)

___ I gath - ered name ___ as the bas - tard's ___ son, who by
___ to grace ___ the face ___ of my char - ac - ter. ___ With these

End Riff A1

P.M. P.M.

End Riff A

P.M.

End Riff A2

Bm11♭6

fire ___ I ___ would come. ___ Through this wire ___ I ___ might cut ___
les - sons he ___ might learn ___ all the worlds from here ___ must burn, _

To Coda

___
___
'top this tow - er of loss ___ and lust. _
for as God _

Verse

Gtrs. 2 & 4: w/ Riffs A & A2 (1st 7 meas.)

F♯7♭9(no3rd)

___ 2. I'll grav - i - tate ___ towards you. _ I will, in the

Gtr. 3

P.M. P.M. P.M.

0 9 12 11 9 12 9 9 11 12 7 9 7 0 9 12 11 (11) 9 11 12 7 9 7

Gtr. 3: w/ Riff A1 (last 5 meas.)

Bm11(♭6)

now, hate you. ___ Oo, whoa, ___ whoa, ___ oo, whoa, ___

Pre-Chorus

Gmaj7 A Bm

___ whoa. ___ I'll make, ___ uh, you wish ___ you had - n't burned _

3

Fill 1 **End Fill 1** **Riff B**

Gtr. 2

P.M. w/ dist.
let ring

2 4 0 4 2 3 5 5 4 5 5 7 7 7 9 7 6 5 7 9 7 9 0 10 0 9 0

A5 Gmaj7 A Bm

___ our time ___ be - fore. _____ I'll live, _____ uh, through this _____

Chorus

G5 E5

Rhy. Fill 1 **End Rhy. Fill 1**

Gtr. 5 (dist.)

mf

(cont. in notation)

___ in a man - ner cursed ___ at my own ___ ac - cord. _____ Whoa, oh, oo, oh, ___

End Riff B **Rhy. Fig. 1**

Gtrs. 2 & 5

P.M. - - - - - - - - -|

B5 D5 A/C♯ D5 A5 G5

___ oh. _____ If my shame spills our worth a - cross ___ this floor. ___

End Rhy. Fig. 1

P.M. - - - - - - - - -| P.M. - - - - - - - - -|

Gtrs. 2 & 5: w/ Rhy. Fig. 1 (3 times)

E5 B5 D5 A/C♯ D5 A5 G5

Whoa, oh, oo, oh, oh, then to - night, good - night, I'm burn - ing Star Four,

E5 B5 D5

3

on - ly I don't e - ven think of you. No, I don't want to

Riff C

Gtr. 6 (dist.)

mf

7 9 10 9 7 10 8 7 8 7 9 7 9 7 9 7 6 7 9

A/C♯ D5 A5 G5 E5 B5

3

think of you an - y - more. Good - night, to - night, good - bye.

End Riff C

7 6 7 7 7 9 10 9 7 10 7 10 9 12 9 12 9 12 9 12 9 12 (9 12)

D.S. al Coda

D5 A/C♯ D5 A5 G5 G5

Rhy. Fill 2 **End Rhy. Fill 2**

Gtrs. 2 & 5

Uh, good - night, to - night, good - bye.

Gtr. 6

Gtr. 7 (slight dist.) *divisi*

mf

10 13 9 12 10 13 10 10 8 (8) 9

Coda

Chorus

Gtr. 5: w/ Rhy. Fill 1

Gtrs. 5 & 7: w/ Rhy. Fig. 1 (4 times)
Gtr. 6: w/ Riff C (1 3/4 times)

G5 E5

___ de - mands__ in the end we miss.__ Whoa, oh, oo, oh,__

Gtr. 7

P.M.

B5 D5 A/C♯ D5 A5 G5

___ oh.___ If my shame spills our worth a - cross___ this floor.__

E5 B5 D5

Whoa, oh, oo, oh,___ oh, then to - night,___ good - night,__ I'm burn -

A/C♯ D5 A5 G5 E5 B5

- ing___ Star Four,___ on - ly I don't e - ven think of you.___

Riff D

Gtr. 6

D5 A/C♯ D5 A5 G5 E5

No, I don't want to think of you an - y - more. Good - night,

B5 D5 A/C♯ D5 A5 G5

to - night, good - bye. Uh, good - night, to - night, good - bye.

Gtr. 2 tacet

Gtr. 6

End Riff D

Gtr. 2

Fill 2 End Fill 2

Gtrs. 5 & 7: w/ Rhy. Fill 2

Gtr. 6 tacet

Interlude

Gtr. 2: w/ Riff A (1 7/8 times)
Gtr. 3: w/ Riff A1 (2 times)
1st time, Gtrs. 5 & 7: w/ Rhy. Fill 3

F♯7♭9(no3rd)

Gtr. 6

Gtr. 2

w/ slight dist.

P.M.

1.

2.

Gtr. 2: w/ Fill 1

Bm11♭6

F♯7♭9(no3rd)

Gmaj7

Pre-Chorus

Gtr. 2: w/ Riff B

A

Bm

A5

Gmaj7

I'll make, uh, you wish you had - n't burned our time be - fore.

Gtr. 5: w/ Rhy. Fill 1

A

Bm

A5

A6

G5

I'll live, uh, through this in a man - ner cursed at my own ac - cord.

I

Gtr. 6

1

12

Bridge

G5

G5/E

G5

A5

B5

Gtrs. 2 & 5

P.M.

P.M.

3

3

3

don't want to go.

So come on, bitch,

(12) 12 10 12 12 10 12 12 10 12 10 7 9 9 7 9 9 7

B5/E B5 A5 G5 F♯5 G5 F♯5 G5 F♯5 G5 A5 B5

P.M. P.M.

why aren't you laugh - ing now? ___

You left ___ me here to fend on my, oh, ___ own. ___

B5/E B5 B5/E B5 A5 G5

P.M.

So cry on, bitch, why aren't you laugh - ing now? ___

Chorus

Gtrs. 2 & 5: w/ Rhy. Fig. 1 (7 1/2 times)
Gtr. 6: w/ Riff C (1 3/4 times)

E5 B5 D5 A/C♯ D5 A5 G5

___ Whoa, oh, oo, oh, ___ oh. ___

If my shame spills our worth a - cross ___ this floor. ___

Gtr. 6: w/ Riff D

E5 B5 D5 A/C♯ D5 A5 G5

Whoa, oh, oo, oh, ___ oh, then to - night, ___ good - night, ___ I'm burn - ing ___ Star Four, ___

E5 B5 D5 A/C♯ D5 A5 G5

3 3

___ on - ly I don't e - ven think of you. __ No, I don't want to think of you ___ an - y - more. __

Gtr. 7: w/ Fill 2

E5 B5 D5

_____ Good - night, ___ to - night, __ good - bye. _____ Uh, good - night, __

Fill 3 **End Fill 3**

Gtr. 7 Gtr. 6

0 0 0 0 2 3 0 2 (10) 10 13

A/C♯ D5 A5 G5 E5 B5

___ to - night, __ good - bye. ___ Whoa, oh, oo, oh, ___ whoa, oh, oo, oh, __

9 12 10 13 10 8 7 9 10 9 7 10 8 7 8 7 9 7 9

D5 A/C♯ D5 A5 G5 E5

___ oh. _____ Whoa, oh, oo, oh, __

(9) 7 9 7 6 7 9 7 6 7 9 7 9 10 9 7 10 8

B5 D5 A/C♯ D5 A5 G5

whoa, oh, oo, oh, oh.

E5 B5 D5

On - ly I don't e - ven think of you, no, girl, I don't want to

Gtr. 7: w/ Fill 3

Gtr. 6 tacet

A/C♯ D5 A5 G5 E5 B5

think of you an - y - more. Good - night, to - night, good - bye.

Gtr. 7: w/ Fill 2

D5 A/C♯ D5 A5 G5 G5

Gtr. 5

Uh, good - night, to - night, good - bye.

Gtrs. 2 & 5

Gtr. 2

P.M.

(Gtr. 5, cont. in slashes)

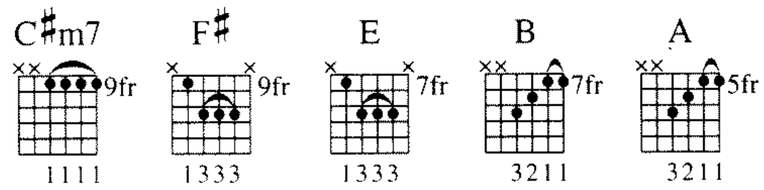
fdbk.

Pitch: F♯

from Marillion – *Fugazi*

Assassing

Words and Music by Derek Dick, Mark Kelly, Michael Pointer, Peter Trewavas and Steve Rothery



Intro

Free time

**A5

(Synth.) 8 sec.

Ah. _____

8 sec.

***Gtr. 1

†w/ slight dist., delay, compression & noise gate

*Key signature denotes A Mixolydian.

**Chord symbols reflect overall harmony.

***Elec. sitar arr. for gtr.

†Delay set for dotted eighth-note regeneration w/ 1 repeat.

Gtr. 2 tacet

Ah, _____ ah. _____

††Gtr. 2

mf

Gtr. 1

Gtr. 1 *divisi*

†††

††Sitar arr. for gtr.

†††Gtr. 2 to left of slash in tab.

Moderately fast ♩ = 127

w/ Voc. ad lib. (next 20 meas.)
Gtr. 2 tacet

Oh, _____ ah. _____

Gtr. 1

Gtr. 2

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Gtr. 1

B

D

E

Sha!

*w/ echo set for half-note regeneration w/ 4 repeats.

C♯m

Gtr. 3 (clean)

Gtr. 1 tacet

mf

w/ reverb

Gtr. 1

C♯m7 D♯m7 C♯m7

Gtr. 3

D♯m7 C♯m7 D♯m7

(cont. in slashes)

Gtr. 3 tacet

C♯m7 B5/C♯ C♯5 B5/C♯ C♯5

Gtr. 3

Rhy. Fig. 1 End Rhy. Fig. 1

*Gtr. 5

Gtr. 4
(slight dist.)
divisi

mf

let ring

*Synth. arr. for gtr.

B5 A5/B B5 A5/B B5

1. I am the as -

let ring *let ring* *let ring* *let ring*

Verse

C♯5 B5/C♯ C♯5 B5/C♯ C♯m B/C♯ C♯5

sas - sin, with tongue forked from el - o - quence. I am the as -

Rhy. Fig. 2

Riff A

let ring *let ring*

B5 A5/B B5 A5/B B5

sas - sin, pro - vid - ing your nem - e - sis. On the

End Rhy. Fig. 2

End Riff A

(Gtr. 5, cont. in slashes)

let ring *let ring* *let ring* *let ring*

Chorus

Gtr. 4 tacet

F♯ E B A

Rhy. Fig. 3

Gtr. 5

sac - ri - fi - cial al - tar to suc - cess,... ...un - leash a stran - ger from a kiss,... ...my friend,...

Gtr. 6 (dist.)

mf

E

No in - can - ta - tions of re - morse,... Un - sheathe the

...my friend. _ ...my friend. _

Interlude

Gtr. 4: w/ Riff A
Gtr. 5: w/ Rhy. Fig. 2
Gtr. 6 tacet

C♯5 B5/C♯

End Rhy. Fig. 3

F♯

blade with - in ____ your voice, _____ my friend....

Whispered: ...My friend,...

*w/ echo set for half-note regeneration w/ 3 repeats.

**w/ echo set for half-note regeneration w/ 3 repeats.

C♯5 B5/C♯ C♯m B/C♯ C♯5 B5 A5/B B5

I _____ am ___ the as - sas - sin. The as-

Verse

Gtr. 4: w/ Riff A
Gtr. 5: w/ Rhy. Fig. 2

A5/B B5 C♯5 B5/C♯ C♯5

sas - sin, the as - sas - sin. 2. Who dec - o - rates _ the scarf _ with the fu - gi knot? _ Who

B5/C♯ C♯m B/C♯ C♯5 B5 A5/B

cam - ou - flaged _ e - mo - tion in the thou - sand yard stare? Who _____ gouged the notch - es in the

B5 A5/B B5

fam - i - ly tree? Who hyp - no - tized the guilt in ca - reer rhy - thm trance? As -

Chorus

Gtr. 5: w/ Rhy. Fig. 3

F♯ E B A E F♯

sas - sin. As - sas - sin. As - sas - sin. As - sas - sin.

Rhy. Fig. 4

Gtr. 6

mf

Guitar Solo

Gtr. 4: w/ Rhy. Fig. 1
Gtr. 6 tacet

C♯5 B5/C♯ C♯5

Spoken: Lis - ten to the blade.

w/ reverb

f

Gtr. 8 (dist.)

End Rhy. Fig. 4

Gtr. 7 (dist.)

f

w/ reverb

Gtr. 7
divisi

Gtr. 8 tacet

B5/C♯ C♯5 B7

Feel the blade.

Gtr. 7

w/ bar

Gtr. 4: w/ Rhy. Fig. 1

C♯5 B5/C♯ C♯5

Whispered: Feel the

B5/C♯ C♯5 B7

blade.

Gtr. 8

8va

Gtr. 7

Gtr. 8 tacet

Synth. Solo

Gtr. 5: w/ Rhy. Fig. 3
Gtr. 6: w/ Rhy. Fig. 4
Gtr. 7 tacet

F♯ E B A

loco

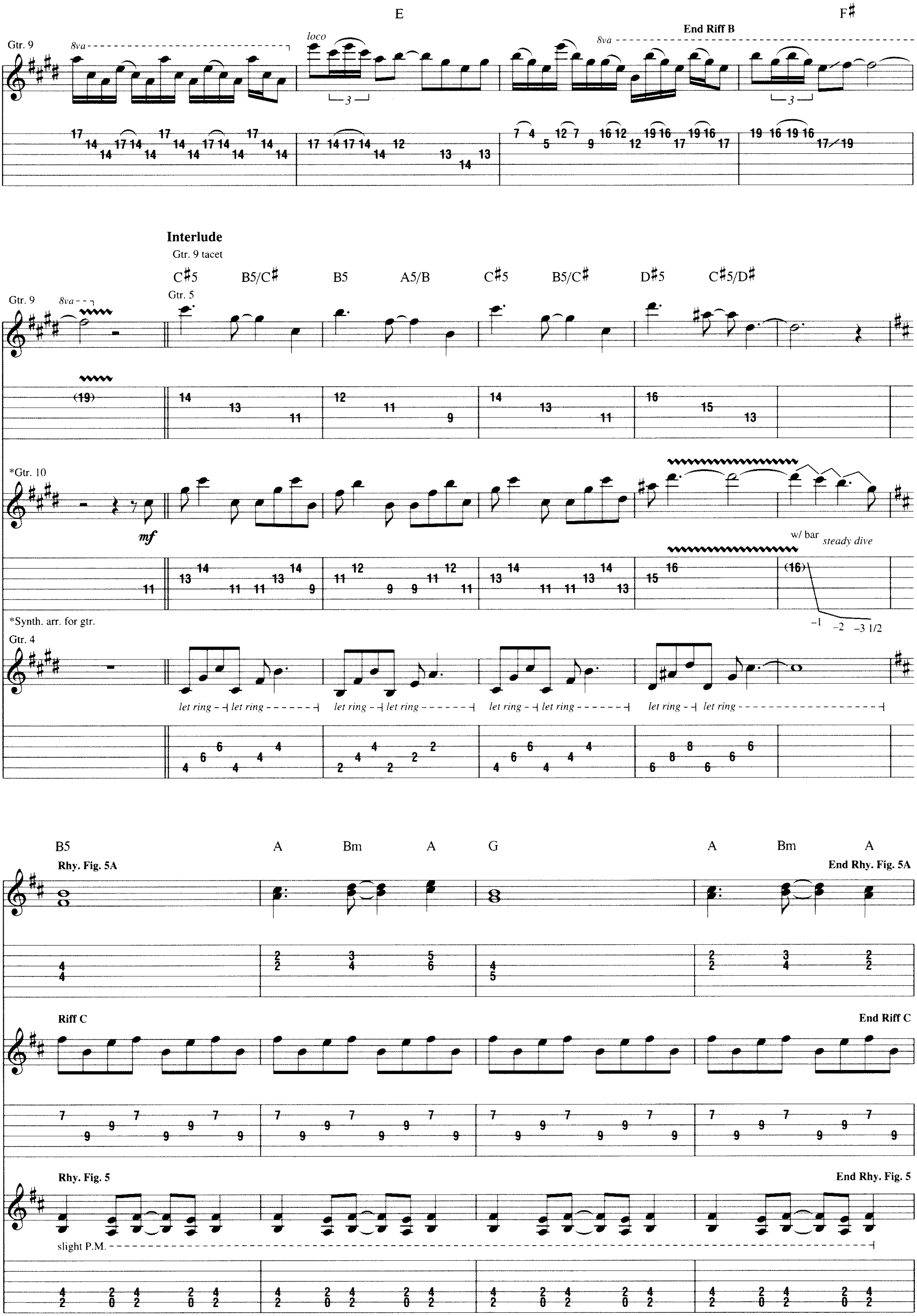
Gtr. 8

Gtr. 9

Riff B

f

*Gtr. 9
divisi

*Synth. arr. for gtr.

E
F♯
Gtr. 9
8va
loco
End Riff B
Interlude
Gtr. 9 tacet
C♯5
B5/C♯
B5
A5/B
C♯5
B5/C♯
D♯5
C♯5/D♯
Gtr. 5
*Gtr. 10
mf
w/ bar
steady dive
–1 –2 –3 1/2
*Synth. arr. for gtr.
Gtr. 4
let ring
B5
A
Bm
A
G
A
Bm
A
Rhy. Fig. 5A
End Rhy. Fig. 5A
Riff C
End Riff C
Rhy. Fig. 5
End Rhy. Fig. 5
slight P.M.

Bridge

Gtrs. 4 & 5: w/ Rhy. Figs. 5 & 5A
Gtr. 10: w/ Riff C

B5 A Bm A G A Bm A

Lis - ten ___ as ___ the syl - la -

Gtrs. 4 & 5: w/ Rhy. Figs. 5 & 5A (4 times)
Gtr. 10: w/ Riff C (4 times)

B5

A Bm A G A Bm A

bles of ___ slaugh - ter, cat with calm pre - ci - sion.

B5 A Bm A G

Pat - terned frost - y phras - es rape ___ your ears ___ and sow ___ the ice ___

A Bm A B5 A Bm A

___ in - ci - sion. Ad - jec - tives ___ of an - ni - hi - la - tion

G A Bm A B5

bur - y ___ the point ___ be - yond ___ re - demp - tion. Ven - om - ous verbs ___ of ruth -

A Bm A G A Bm A

- less can - dor pla - gi - 'rize ___ as - sas - sin's ___ fer -

Gtr. 4 tacet

B E

vor. A - poc - a - lyp - tic al - pha - bet ___ cast - ing

Rhy. Fig. 6

Gtr. 5

Gtr. 4
divisi

Gtr. 5

D A

spell. The creed of tem - pered (My

End Rhy. Fig. 6

Gtr. 5: w/ Rhy. Fig. 6

B E

dic - tion.

friend, your friend, the as - sas - sin. My friend, your friend, the as -

D

A friend in need is a friend that bleeds. A

sas - sin. My friend, your friend, the as - sas - sin. My friend,

A

friend in need is a friend that bleeds. Let bit - ter

your friend, the as - sas - sin.)

B D

si - lence in - fect the wound. Let bit - ter si - lence in - fect the wound.

Gtr. 5

F♯

I am ___ the as - sas - sin. I am ___ the as - sas - sin. I am ___ the as -

(Your friend, your friend, _

G A B5 A5/B

sas - sin. As - sas - sin. ___

your friend.) _

Interlude

Gtr. 4: w/ Riff A (last 4 meas.)

3

Rhy. Fig. 7

B5 A5/B B

3. You were the

End Rhy. Fig. 7

Verse

Gtr. 4: w/ Riff A (2 times)
Gtr. 5: w/ Rhy. Fig. 1

C♯5 B5/C♯ C♯5 B5/C♯

sen - ti - men - tal mer - ce - nar - y in a free fire zone ___ pa - rad - ing ___ a Hol - ly - wood _ con -

Gtr. 5: w/ Rhy. Fig. 7

C♯5 B5 A5/B B5

- science. You were ___ a fash - ion - a - ble ___ ob - ject - or with a u - ni - form fet - ish, Pav -

Gtr. 5: w/ Rhy. Fig. 2 (1st 4 meas.)

A5/B B C♯5 B5/C♯ C♯5

lov - i - an slav - er at the cash till ring of suc - cess. A non com__ ob -

B5/C♯ C♯m B/C♯ C♯5 B5 A5/B

- serv - er. I___ as - sas - sin___ the___ col - lect - or.

B B5 A5/B B5

De - fect - or. So you re -

Gtr. 5

5 5 5 5 7 7
5 5 5 5 4 4

5 5 5 5 7 7
5 5 5 5 7 7

Chorus

Gtr. 5: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 6: w/ Rhy. Fig. 4 (1 1/2 times)
Gtr. 9: w/ Riff B

F♯ E B A

signed_ your - self___ to fail - ure,... ...and I e - merged_ the chill - ing___ stran - ger,...
...my friend,...

E

...to e - rad - i - cate___ the prob - lem,... Un - sheathe the
my friend,... _ my friend. _

Gtr. 9: w/ Riff B (1st 4 meas.)

F♯ E

blade with - in___ the voice. With - in___ the voice.

Gtr. 9

8va

3

19 16 19 16 17/19 16 16
19 16 19 14

B A

With - in the voice. With -

A E F♯

Gtr. 5

in the voice.

Gtr. 9

8va

3 3

17 14 17 14 14 12 13 14 13 7 4 5 12 7 9 16 12 12 19 16 17 19 16 17 19 16 19 16 19 16 17 19

Gtr. 6

5 5 6 7 7 5 0 0 1 2 2 0 0 0 1 2 2 0 2 2 3 4 4 2

Outro

Spoken: And what do you call assassins who accuse assassins anyway?

My friend.

8va

(19)

string noise

X X X 9 9 7 11 11 9

from Pink Floyd - *The Piper at the Gates of Dawn*

Astronomy Dominé

Words and Music by Syd Barrett

Intro

Fade in

Moderately ♩. = 84

*E5

Gtr. 1
(slight dist.)

(Talking)

Play 3 times

mf

P.M.

*Chord symbols reflect implied harmony.

Gtr. 2 (slight dist.)

G5 E E♭+/E

mf

1/2

Gtr. 1

P.M.

1/2

G5 E E♭+/E

1/2

1/2

P.M.

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Verse

Gtr. 2 tacet

E

1. Lime and lim - pid green, a sec - ond scene, a fight be - tween the blue you

Gtr. 1

P.M. *steady gliss.*

E♭ G

once knew. Float - ing down, the sound re - sounds a -

Gtr. 2

steady gliss.

Gtr. 1

P.M. *steady gliss.*

G♯ A

round the i - cy wa - ters un - der - ground.

let ring *let ring* P.M. P.M.

E

Ju - pi - ter and Sa - turn,

E6 Eb

O - be - ron, Mi - ran - da and Ti - ta - ni - a,

G G♯

Nep - tune, Ti - tan, stars can fright - en.

1/2

let ring

Interlude

A A♭ G G♭ F E E♭ D

8va

let ring let ring let ring

A A♭ G G♭ F E E♭ D

loco

8va

let ring let ring let ring let ring let ring let ring let ring let ring

D♯

E N.C.

let ring

let ring

Gtrs. 1 & 2 tacet

Gtr. 3 tacet

F7♯9/A

E5

*Gtr. 3

Gtr. 2

** *mf*

***w/ delay

*Organ arr. for gtr.

**Vol. swell

***Set for eighth-note regeneration. Repeats rapidly fade, then gradually fade back in over next 1 1/2 meas.

E♭5

G5

Gtr. 2

Gtr. 1

†

†Vol. swell

A5

1/2

let ring

1/2 hold bend

E

Eb

G

1/2

1/2

A7

grad. release

E7

Eb7

1/4

Gtr. 2 tacet

G

let ring

*G♯5

A

Gtr. 1

let ring

let ring

*Bass plays G♯.

E5

let ring

let ring

E♭ G7

G♯ A7

Gtr. 1

Gtr. 2

Verse

Gtr. 2 tacet

E

2. Blind - ing signs flap,

let ring

Eb

flick - er, flick - er, flick - er, blam. *Whispered:* Pow. Pow.

Gtr. 1

8va

Gtr. 1

loco

Gtr. 2
divisi

Interlude

Gtr. 2 tacet

G G♯ A5 A♭5 G5 G♭5

Stair - way scare dan dare, who's there? Oo,

Gtr. 1

F5 E5 Eb D A5 A♭5 G5 G♭5 F5 E5 E♭5 D5

8va

loco

let ring - - -

let ring - - - -

oo.

Outro

Gtr. 1 tacet

D Dm D

Lime and lim - pid green, the sounds a - round the i - cy

Gtr. 1

Gtr. 4

Gtr. 4
(slight dist.)
divisi

mf

let ring *let ring*

*Gtr. 4 to left of slash in tab.

Dm D Dm

wa - ters un - der, lime and lim - pid green, the sounds a -

let ring *let ring* *let ring*

D Dm D

round the i - cy wa - ters un - der - ground.

let ring *let ring*

from Kansas - *Leftoverture*

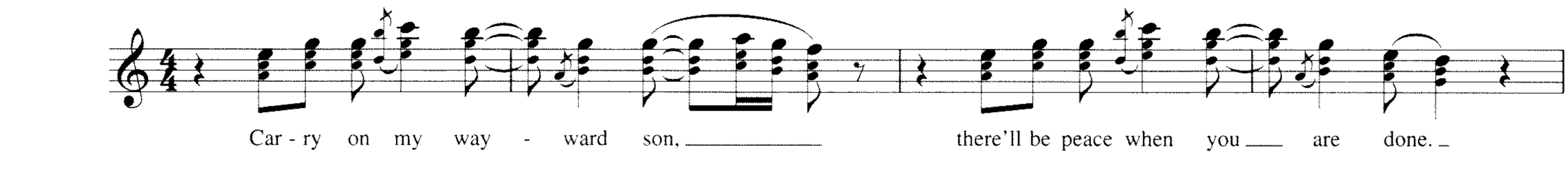
Carry On Wayward Son

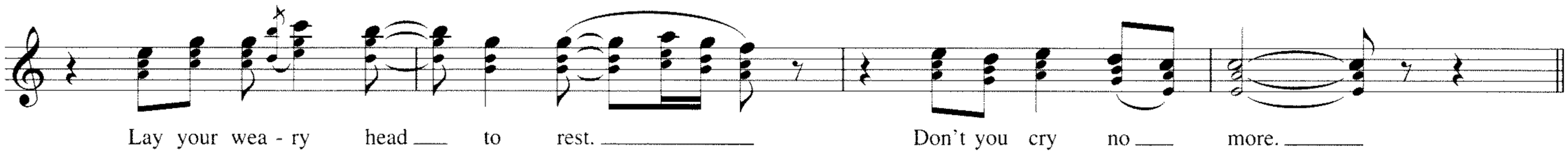
Words and Music by Kerry Livgren

Intro

Moderate Rock ♩ = 124

N.C.

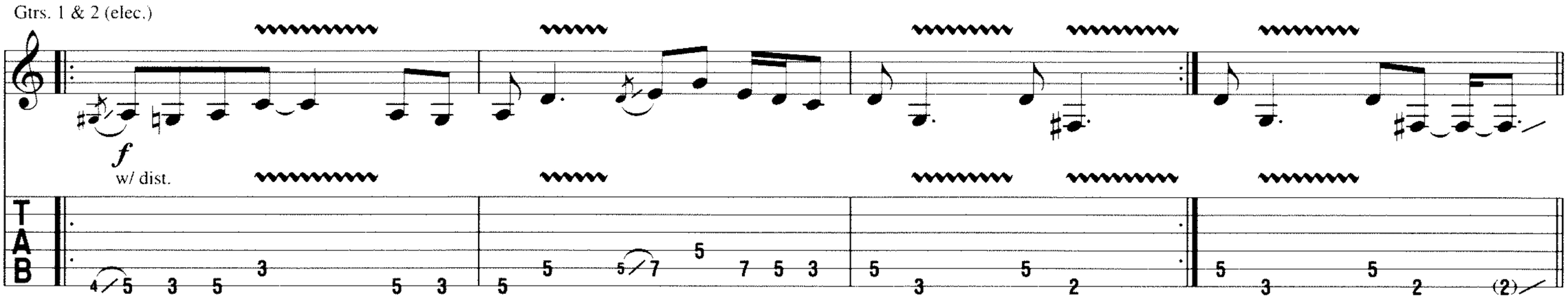




N.C. *C D 1. G D/F♯ 2. G D/F♯

Riff A **End Riff A**

Gtrs. 1 & 2 (elec.)



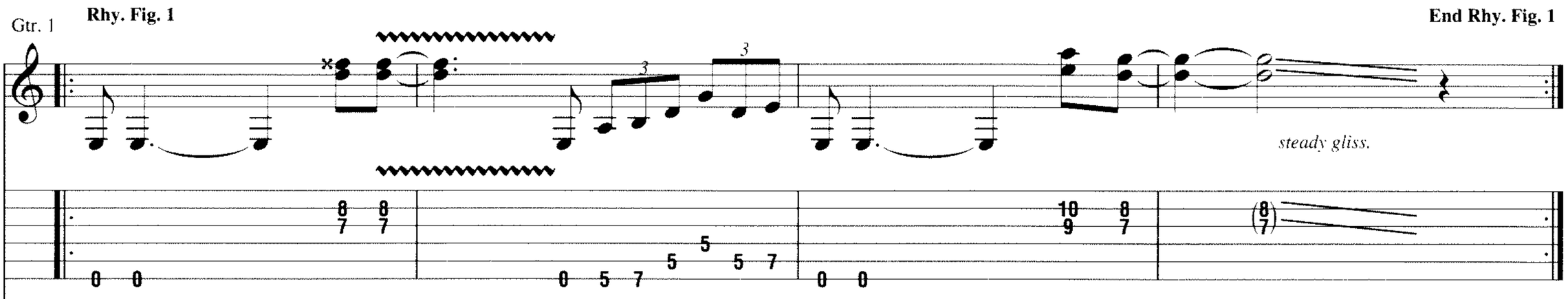
*Chord symbols reflect overall harmony.

(♫ = ♫³♪)

E7♯9 F♯m7 Em7

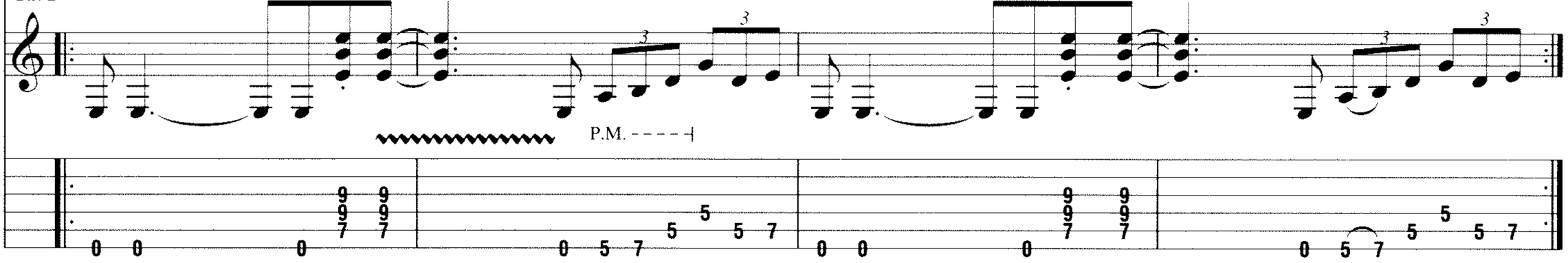
Gtr. 1

Rhy. Fig. 1 **End Rhy. Fig. 1**



Gtr. 2

Rhy. Fig. 1A **End Rhy. Fig. 1A**



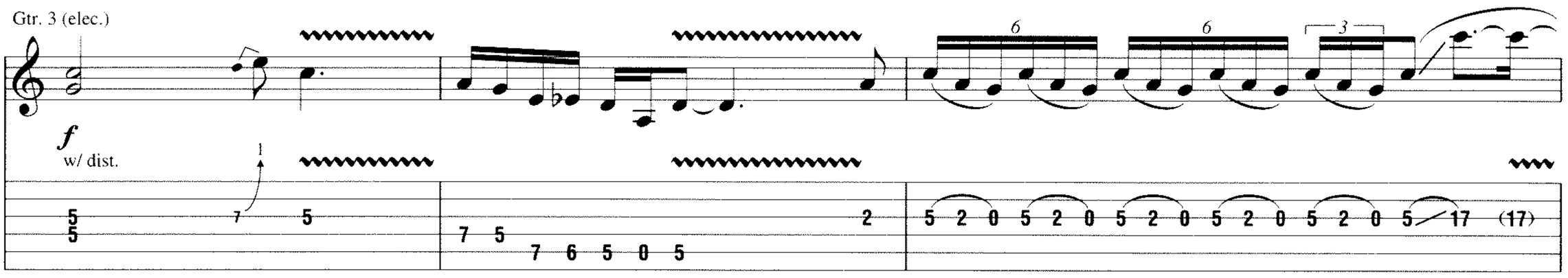
Guitar Solo

(♫ = ♫)

Gtrs. 1 & 2: w/ Riff A (2 times)

N.C. C D G D/F♯

Gtr. 3 (elec.)



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C D G D/F♯

8va loco

(17) 19 17 17 17 20 17 20 17 20 17 17 17 20 17 20 19 17 19 17 (17)\ 7 5 5 8 5 5 5 8 5 8 7 5 7 5

(♫ = 3♪♪)

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

E7♯9 F♯m7 Em7

Fill 1 **End Fill 1**

8va

22 22 22 22

(♫♫ = ♫♫)

Am G Am G Fmaj7

Ah.

Gtr. 3

loco

5 5 5 7 5 7 7/8

Gtr. 1

Gtr. 2

divisi

5 5 5 7 5 8 5/7 5 8 8/10 7/9

Verse

Gtrs. 1, 2 & 3 tacet

2nd time, Gtr. 4: w/ Rhy. Fig. 2

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

1. Once I rose a - bove the noise and con - fu - sion, just to get a glimpse be - yond this il - lu - sion.
2. Mas - quer - ad - ing as a man with a rea - son. My cha - rade is the e - vent of the sea - son.

Dm C B♭ C Dm C G

I was soar - ing ev - er high - er, but I flew too high.
And if I claim to be a wise man, well, it sure - ly means that I don't know.

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

Though my eyes could see, I still was a blind man.
On a storm - y sea of mov - ing e - mo - tion.

Though my mind could think, I still was a mad - man.
Tossed a - bout, I'm like a ship on the o - cean.

Rhy. Fig. 2

Gtr. 4 (acous.)

mf

w/ fingers

let ring - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - -

Dm C B♭ C Dm C G

I hear the voic - es when I'm dream - ing.
I set a course for winds of for - tune.

I can hear them say: _____
But I hear the voic - es say: _____

End Rhy. Fig. 2

let ring - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - -

𝄋 Chorus

Gtr. 4 tacet
3rd time, Gtr. 2 tacet

Am C G Fsus2 Am C G

"Car - ry on, my way - ward son, _____ there'll be peace when you ___ are done. _

Gtr. 1

w/ clean tone

let ring - - - - - *let ring* - - - - - - - - *let ring* - - - - - - - - *let ring* - - - - - - *let ring* - - - - - *let ring* - - - - - *let ring* - - - - - - - -

To Coda ⊕

Am C G F N.C.

Lay your wea - ry head ___ to rest. _____ Don't you cry no ___

Rhy. Fill 1 **End Rhy. Fill 1**

let ring - - - - - - - - *let ring* - - - - - - - - - - - *let ring* - - - - - - - - - - - *let ring* - - - - - - - - - - - -

1. 2.

Interlude

Gtrs. 1 & 2: w/ Riff A (2 times)

N.C. C D G D/F♯ C D G D/F♯

more." ___ more." No!

Interlude

N.C. (Am) (G5) (A5) D5 C5 N.C. (Am) (G5) (A5) D5

Riff B **End Riff B**

Gtr. 1

w/ dist. P.M. - - - - - -┤ P.M. - -┤

Riff B1 **End Riff B1**

Gtr. 2

Organ Solo

Em A Em A

Riff C **End Riff C**

Gtrs. 1 & 2

Interlude

Gtrs. 1 & 2: w/ Riffs B & B1 (2 times)

N.C. (Am) (G5) (A5) D5 C5 N.C. (Am) (G5) (A5) D5

Guitar Solo

Gtrs. 1 & 2: w/ Riff C

N.C. (Em) A Em A

Gtr. 3

f

P.H. P.H. - - -┤ P.H. slight P.M. - - - - - - - -┤

Interlude

Gtrs. 1 & 2: w/ Riffs B & B1 (2 times)

N.C. (Am) (G5) (A5) D5 C5 N.C. (Am) (G5) (A5) D5

Interlude

Gtrs. 1 & 2: w/ Riff A (2 times)

N.C. C D G D/F♯

Bridge

A5 N.C. G5 F5 A5 N.C. G5 F5

Car - ry on, you will al - ways re - mem - ber. Car - ry on, noth - ing e - quals the splen - dor.

Gtr. 1

Gtr. 2

D.S. al Coda

D5 C5 B♭5 D5 C5 G5

Now your life's no long - er emp - ty. Sure - ly, heav - en waits for you.

let ring *let ring* *let ring* *let ring* *let ring* *let ring*

Coda

Interlude

(♫ = ³♪♪)

Gtr. 1: w/ Rhy. Fill 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

N.C. E7♯9 F♯m7 Em7

Don't you cry no more."

(Don't you cry.)

E7♯9 F♯m7 Em7

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 1/2 times)

N.C. (F♯m7) A5 E5 N.C. (F♯m7)

8va

Gtr. 3

grad. bend

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtrs. 1 & 2

slight P.M.

A5 E5 N.C. (F♯m7) A5 E5 N.C. (F♯m7)

8va

loco

Interlude

Gtr. 3 tacet Gtr. 3: w/ Fill 1

A E7♯9 F♯m7 Em7

No more!

Gtr. 3 Gtr. 1

p

steady gliss.

Gtrs. 1 & 2 Gtr. 2

slight P.M. slight P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

E7♯9 F♯m7 Em7

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

N.C. (F♯m7) A5 E5 N.C. (F♯m7) A5 E5

Gtr. 3

grad. release

steady gliss.

*Played as even eighth notes.

N.C. (F♯m7) A5 E5 N.C. (F♯m7) A5 E5

1 hold bend

Outro

(♫ = ♫)

Am G Am G Fmaj7

Gtr. 3 *loco*

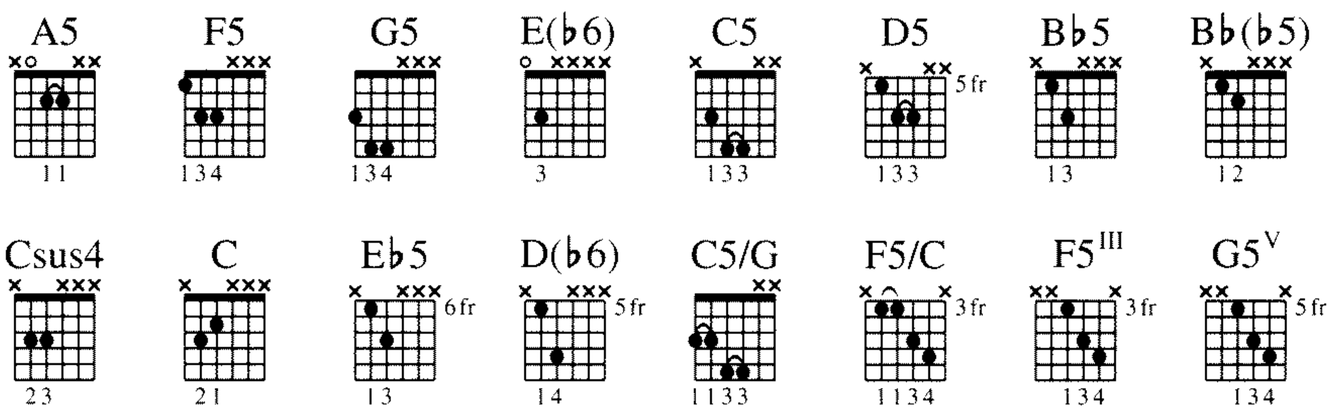
Gtr. 1

Gtr. 2

from Queensrÿche - *Empire*

Empire

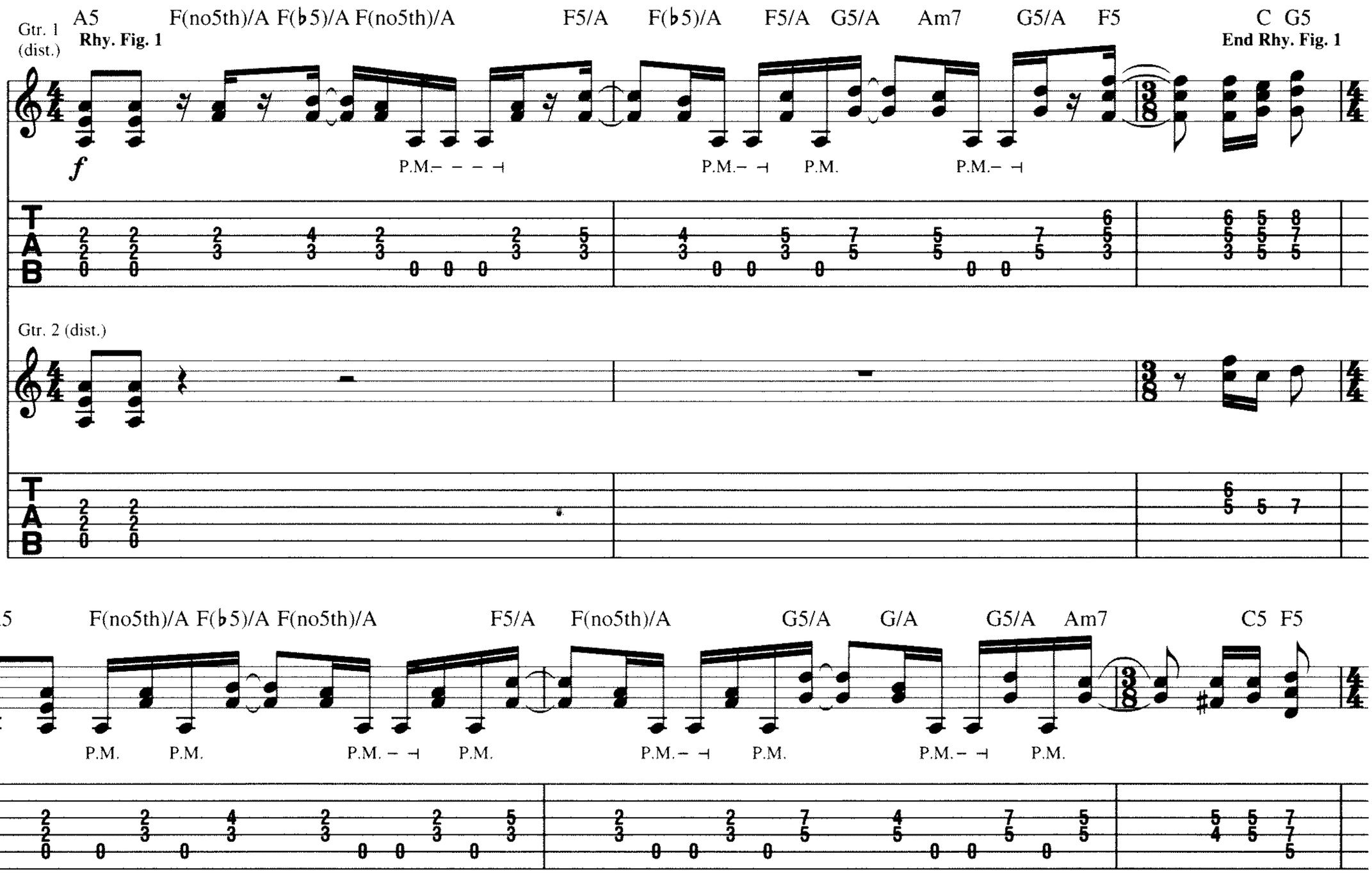
Words and Music by Geoff Tate and Michael Wilton



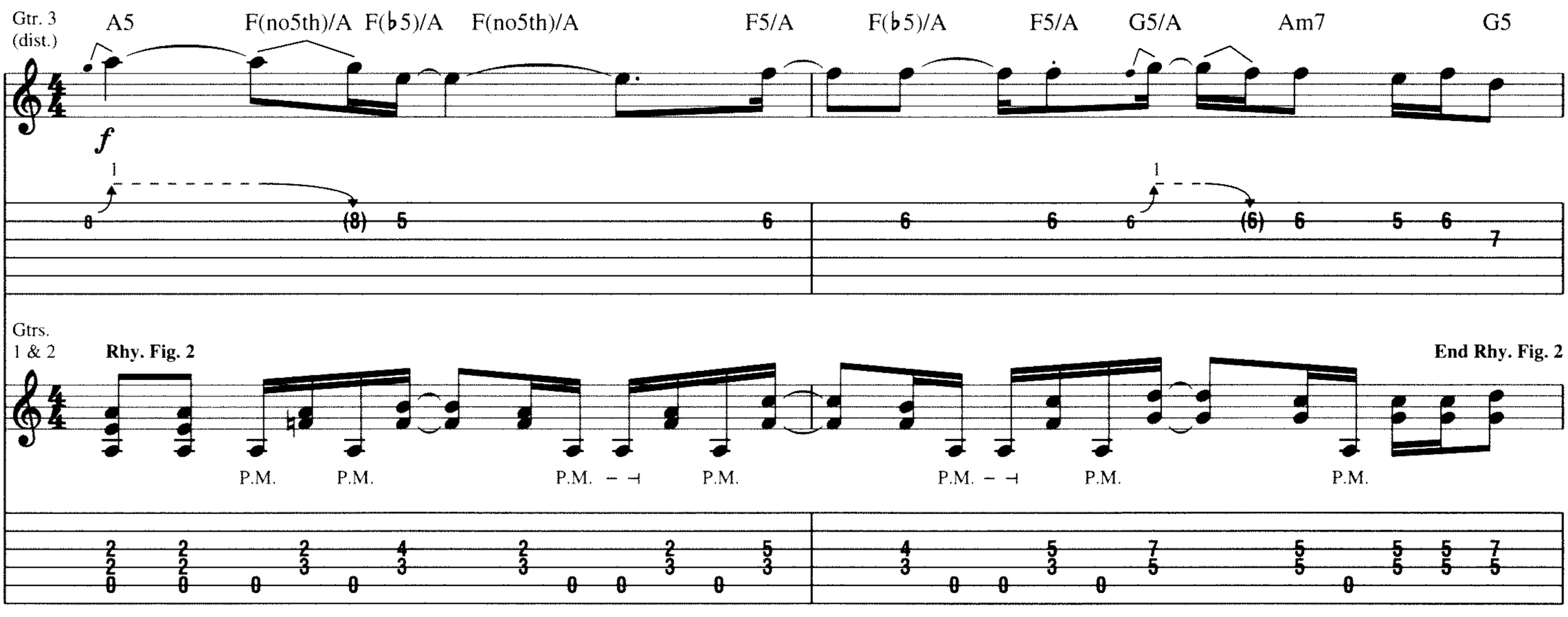
Intro

Moderately slow rock ♩ = 80

Next message, saved, Saturday at 9:24 P.M. "Sorry, I'm just...it's starting to hit me like a, um, um, two ton heavy thing."



* Composite arrangement



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Gtr. 4 (dist.)

A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(no5th)/A C5 G5 C5

f

1/2

Gtr. 3 (dist.) **Riff A** **End Riff A**

1

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M.

Verse

A5 G5 C5

1. Last night the word came down, ten dead in Chi - na - town.

(Gtr. 2 cont. in slashes)

Gtrs. 3 & 4 tacet

A5 G F5

3fr

Gtr. 2

In - no - cent, their on - ly crime _ was be - ing the wrong _ place ___ at the wrong time __

Gtr. 1

A5 G5 C5

(cont. in notation)

__ Too __ bad, peo - ple say, _____ what's wrong with the kids __ to - day? _____

Gtrs. 1 & 2

A5 G5 F5

I tell you right now they've got noth - in' to lose. __ They're build - ing em - pire.

Verse

A5

2. John - ny used to work af - ter school _

Rhy. Fig. 3

Gtr. 3

Gtrs. 1 & 2

divisi

fdbk.

G5 C5 A5

Gtr. 2

at the cin - e - ma show. Got - ta hus - tle if he wants an ed - u - ca - tion,

Gtrs. 1 & 2

Gtr. 1

(Gtr. 2 cont. in slashes)

G

6

3fr

F5 A5

(cont. in notation)

yeah, he's got - ta long way to go. Now he's out on the streets all day sell - ing

G5 C5 A5

crack to the peo - ple who pay. Got an A - K - for - ty - sev - en for his best friend,

Gtrs. 1 & 2

Pre-Chorus

G5 F5 F5 D5 G5 D5

busi - ness the A - mer - i - can way. East - side meets

End Rhy. Fig. 3

Rhy. Fig. 4

F5 D5 E5 C5 F5 D5 G5 D5

West - side ___ down - town. _ No time, __ the

Chorus

F5 D5 G5 F5 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A

walls fall, ___ down. Can't you

(Down. _____

End Rhy. Fig. 4

P.M. P.M. P.M. P.M.

F(♭5)/A F5/A G5/A Am7 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A

Voc. Fig. 1

feel it com - ing?___ Can't you

Em - pire.)

End Voc. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M.

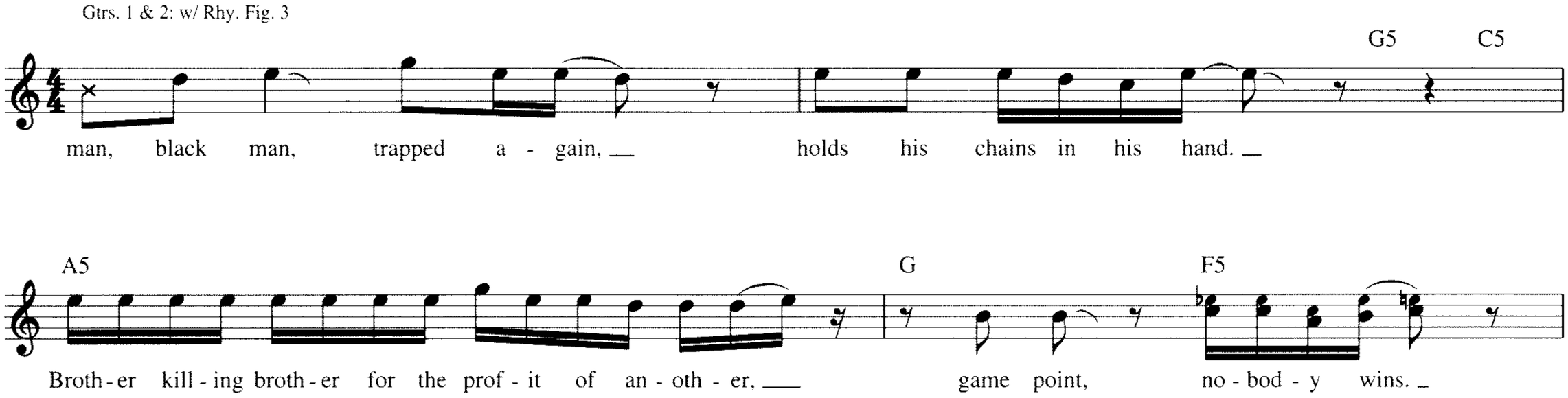
F(no5th)/A G5 G/A Am7 G5 D5 C5 A5

hear it call - ing? _ 3. Black man, black man, black man, black

P.M. P.M. P.M.

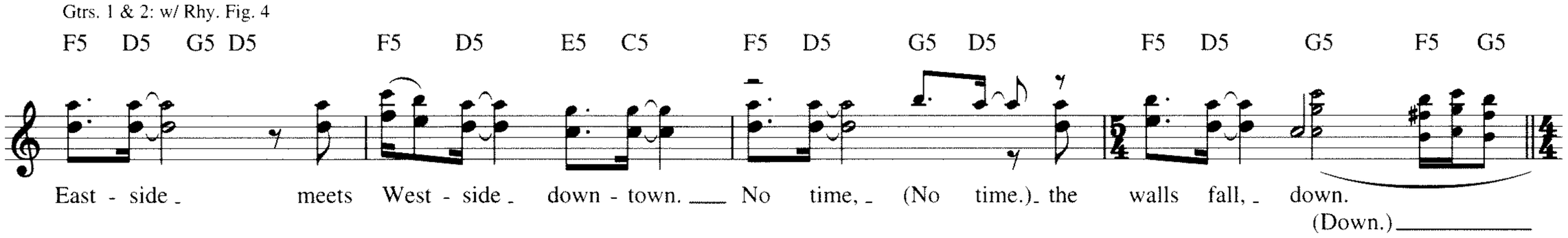
Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3



Pre-Chorus

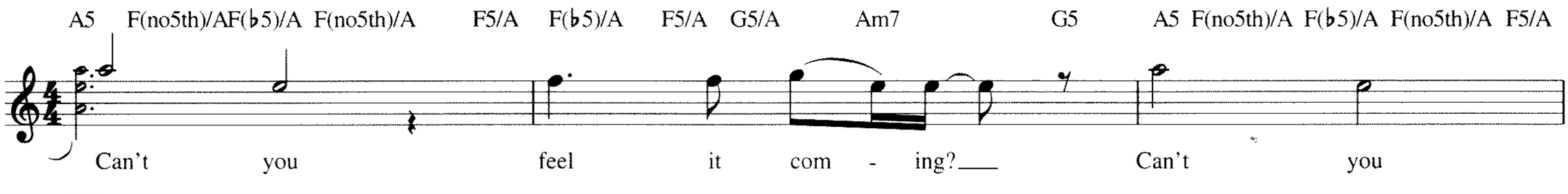
Gtrs. 1 & 2: w/ Rhy. Fig. 4



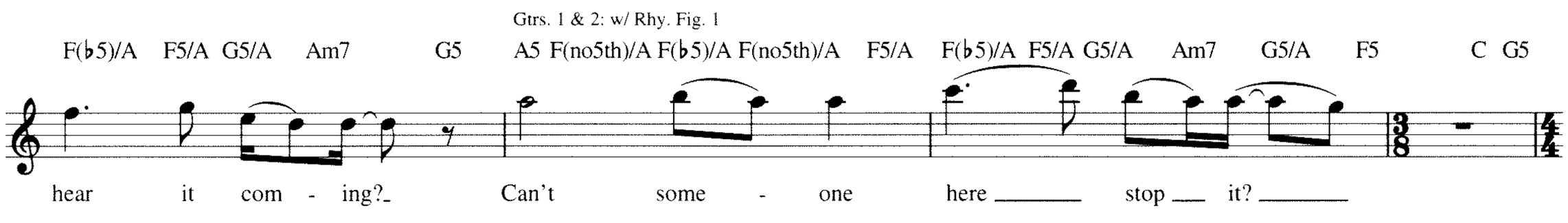
Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

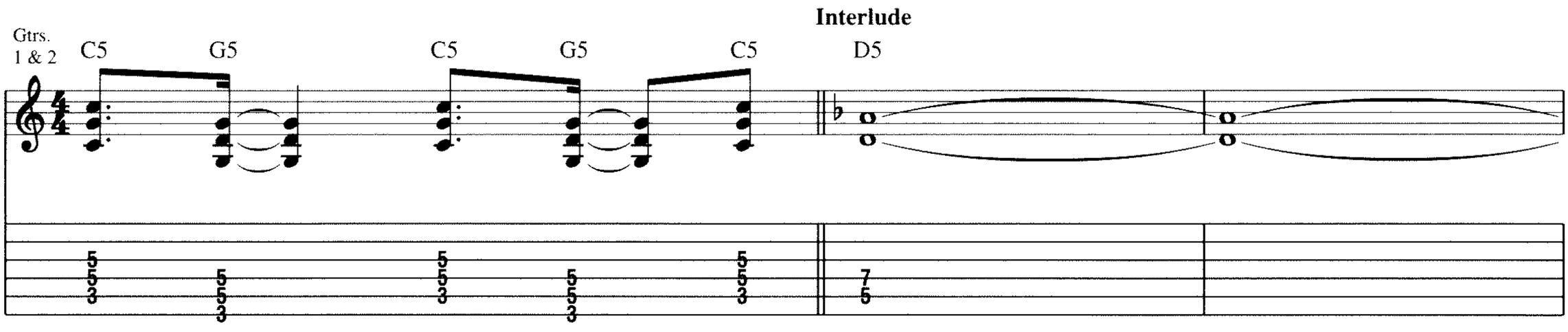
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)



Gtrs. 1 & 2: w/ Rhy. Fig. 1



Interlude



Gtrs. 1 & 2 tacet

Dsus2 B♭/D D5 C/D Dm7 C/D D5 G5/D C Csus4

Gtr. 5 (clean)

Rhy. Fig. 5 **End Rhy. Fig. 5**

mf w/ delay & chorus

let ring throughout

Gtrs. 1 & 2

Gtr. 5: w/ Rhy. Fig. 5 (3 times)

Dsus2 B♭/D D5 C/D Dm7 C/D D5 G5/D C Csus4

Spoken: In fiscal year 1986 to '87 the local, state, and federal governments spent a combined total of 60.6 million dollars on law enforcement.

Gtr. 6 tacet

Dsus2 B♭/D D5 C/D Dm7 C/D D5 G5/D C Csus4

Federal law enforcement expenditures ranked last in absolute dollars and accounted for only 6 percent of all federal spending.

Gtr. 6 (clean)

mf

w/ delay

Dsus2 B♭/D D5 C/D Dm7 C/D

By way of comparison, the federal government spent 24 million more on space exploration,

Gtrs. 1 & 2

mf

P.M.

D5 G5/D C Csus4

and 43 times more on national defense and international relations than on law enforcement.

f

P.M.

(cont. in slashes)

Guitar Solo

A5 G5 F5 E(♭6) C5

Gtrs. 1 & 2

8va

Gtr. 3

f

A5 G5 D5 C5 G5 C5

loco

B♭5 B♭(♭5) B♭5 B♭(♭5) B♭5

Gtr. 2: w/ Fill 1

Csus4 C G5

Gtr. 1

Fill 1

Gtr. 2

Gtrs. 1 & 2

B♭5 B♭(♭5) B♭5 B♭(♭5) B♭5 E♭5 D(♭6) C5/G

8va

E♭5 D(♭6) C5/G E♭5 D(♭6) C5/G

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

* Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
Gtr. 3 tacet

E♭5 D(♭6) F5/C F5 III G5 V A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5

Voc. Fig. 2

Can't you feel it com - ing? (Em -

loco

w/ bar

* w/ delay

Bkgd. Voc.: w/ Voc. Fig. 2 (2 1/2 times)

A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A

End Voc. Fig. 2

Can't you hear it com - ing? Can't you
pire.)

F(♭5)/A F5/A G5/A Am7 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5

feel it com - ing? Can't you hear it com - ing?

Gtr. 3

Outro

Bkgd. Voc.: w/ Voc. Fig. 2 (last meas.)
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)
Gtr. 3: w/ Riff A (2 times)

A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5 A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5

Can't you feel it com-ing? _ Can't you hear it com-ing? _

A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 G5

Can't you feel it com - ing? __

Gtr. 4

8va

8 8 10 8 10 10 8 10 12 12 10 12 13 13 12 13 15

Gtr. 3

10 10 9 10 7 7 10 7 8 8 10 8 10 10 8 10 12

A5 F(no5th)/A F(♭5)/A F(no5th)/A F5/A F(♭5)/A F5/A G5/A Am7 A5

Gtrs. 1 & 2

Can't some - one here _____ stop _ it? _____

8va

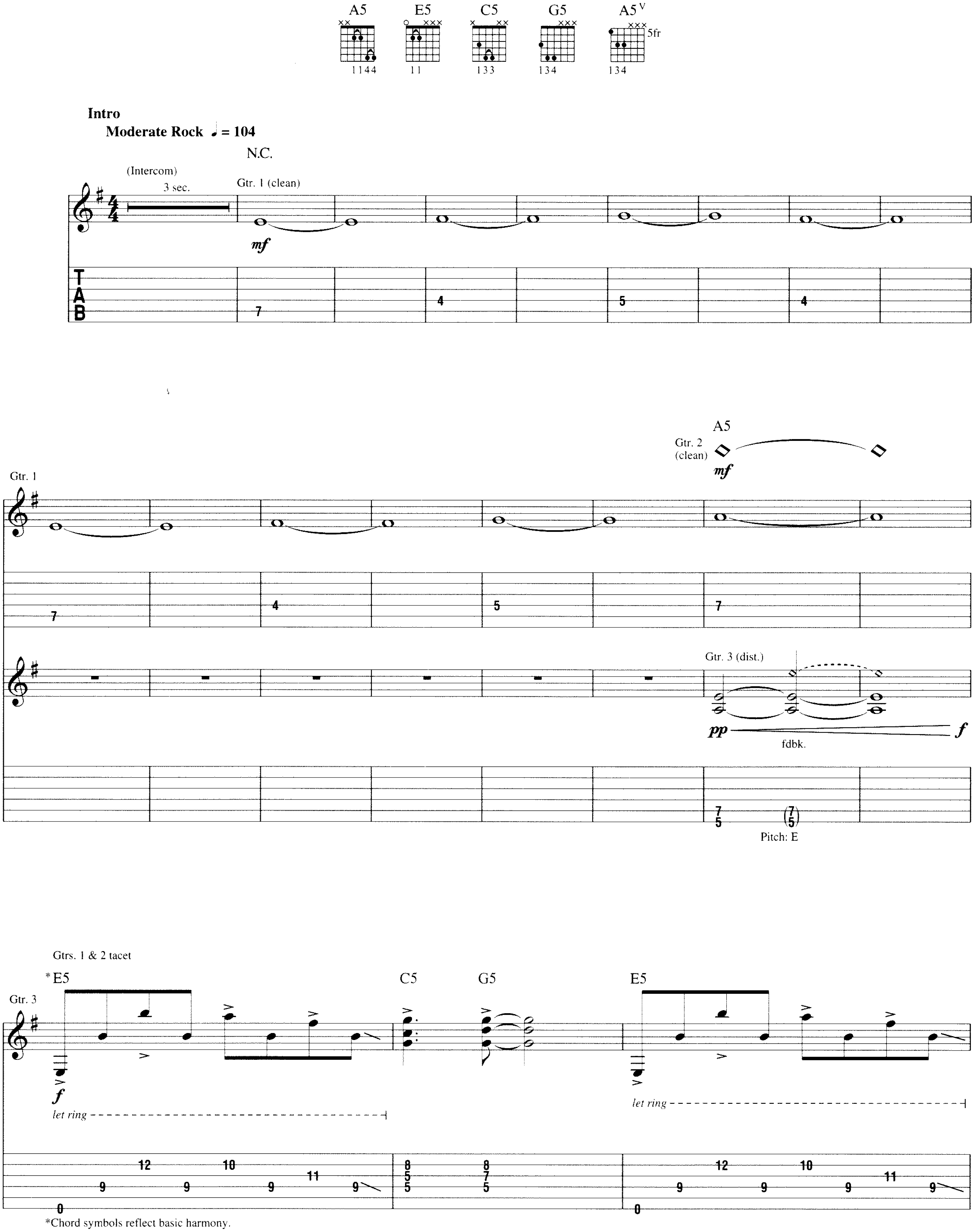
(15) 15 13 15 17 17 15 17 19 19 17 19 19 1/2 19 1/2 19 1/2 (19) 17 17

8va loco

(12) 12 10 12 13 13 12 13 15 15 13 15 15 1 15 1 15 1 (15) 12 12

from Queensrÿche - *Operation: Mindcrime*

Eyes of a Stranger

Words and Music by Chris DeGarmo and Geoff Tate

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C5 D5 N.C. E5 C5 G5 E5

Gtr. 5 (dist.)

*Vol. swell

Gtr. 4 (dist.)

**Vol. swell

Gtr. 3

let ring

let ring

C5 D5 E5

Verse

Gtrs. 3, 4 & 5 tacet

F♯m(add4) E F♯m(add4)

1. All a - lone now ex - cept for the mem - 'ries of what we had and

*Gtrs. 1 & 2 **Rhy. Fig. 1**

mf

let ring throughout

*Composite arrangement

E F♯m(add4) E

what we knew. Ev -'ry time I try to leave it be - hind me,

F♯m(add4) F♯m7(add4) E

I see some-thing that re - minds me of you, hoo.

Gtr. 6 tacet

Gtrs. 1 & 2

End Rhy. Fig. 1

Gtr. 6 (clean)

mp

w/ chorus

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F♯m(add4) E F♯m(add4)

Ev - 'ry night the dreams re - turn to haunt me, your ros - a - ry wrapped a -

round your throat. I lie a - wake and sweat, a - fraid to fall a - sleep.

E F♯m(add4) E

F♯m(add4) E E5 C5

I see your face look - ing back at me.

Gtr. 3

f

let ring

G5 C D5 N.C.

Look - ing back at me.

let ring

Chorus

C5 Csus2 C(♭5)add9 N.C. E5 D5

And I raise my head and stare in - to the eyes of a stran - ger.

let ring - - - - - - - - - - - -

Rhy. Fig. 2

P.M. - - -

E5 D D5 C5 Csus2 C(♭5)add9 D5

I've al - ways known that the mir - ror nev - er lies.

let ring - - - - - - - - -

E5 D5 E5 G5 C5 Csus2

Peo - ple al - ways

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

let ring - - -

To Coda

C(♭5)add9 N.C. E5 D5 E5 D D5

turn a - way from the eyes of a stran - ger.

let ring - - - - - -

P.M. - - -

C5 Csus2 C(♭5)add9 D5 E5

A - fraid to know what lies be - hind the stare.

End Rhy. Fig. 2

let ring

P.M. P.M.

Verse

E5♭13 D/F♯ E5 E5♭13 D/F♯

2. Is this all that's left of my life be - fore me?

Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 3: w/ Rhy. Fig. 3

E5 D/F♯ E5

Straight-jack - et mem-'ries, sed - a - tive highs. No hap - py end - ing like they've

End Rhy. Fig. 3

P.M. P.M. P.M. P.M.

D.S. al Coda

E5♭13 D/F♯ E5 D/F♯

al - ways prom - ised. There's got to be some - thing left for me.

Coda

C5 A5 B5 E5

Gtr. 3

A - fraid to know what lies be - hind the stare, lies

Gtr. 5

(cont. in slashes)

mf

let ring

Guitar Solo

Gtrs. 3 & 5 tacet

* Em D

Gtr. 4

let ring

f

P.M. P.M. P.M. rake

be - hind my stare.

*Chord symbols reflect implied harmony.

Em D Em

Em D C5 G5 A5

Rhy. Fill 1

End Rhy. Fill 1

Gtr. 3

(cont. in notation)

Gtr. 5

E5 C5 D5 G5 E5

Gtr. 4

Gtr. 3

Rhy. Fig. 4

End Rhy. Fig. 4

P.M. - ⊣

Gtr. 3: w/ Rhy. Fig. 4

D5 E5 C5 D5 G5

8va

Gtr. 3: w/ Rhy. Fill 1

E5 C5 G5 A5

8va

Gtr. 5

15 17 19 17 | 20 19 17 19 17 15 17 15 14 15 14 12 14 12 10 12 10 9 10 9 12 9 12 10

Gtr. 4

8va

12 14 15 14 | 17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 9 7 10 7 10 8 10 7 9

Bridge

Gtrs. 4 & 5 tacet

B5 C5 A5 B5

How man - y times — must I live this trag - e - dy? — How man - y more — lies will

Gtr. 3

let ring

let ring

C5 G5 N.C. A5 Asus2 A5 G5 N.C.

they — tell — me? All I want — is the same — as ev - 'ry - one. —

Chorus

A5 N.C. A5 G5 N.C. C N.C.

Why am I here, and for ___ how _____ long? And I raise _ my head and ___ stare in - to the

Gtr. 3: w/ Rhy. Fig. 2

E5 D5 E5 D D5 C5 Csus2

eyes of a stran - ger. _____ I've al - ways known ___ that the

C(♭5)add9 D5 E5 D5 E5 G5

mir - ror nev - er lies. _____

C5 Csus2 C(♭5)add9 N.C. E5 D5

Peo - ple al - ways turn a - way ___ from the eyes of a stran - ger. _____

E5 D D5 C5 Csus2 C(♭5)add9 D5

___ A - fraid to know ___ what lies be - hind ___ the stare. _____

Outro

E5

Gtr. 4

Huh.

Gtr. 3

let ring *let ring*

P.S.

(cont. in notation)

Rhy. Fig. 5 **End Rhy. Fig. 5**

let ring *let ring* *let ring*

Gtr. 3: w/ Rhy. Fig. 5 (till fade)

E5 C5 G5 E5 C5 D5

Gtr. 4

Rhy. Fig. 6 **End Rhy. Fig. 6**

P.M. P.M. P.M. P.M.

Gtr. 4: w/ Rhy. Fig. 6 (till fade)

Gtr. 5

E5 C5 G5

mf

w/ tape samples

E5 C5 D5 E5

C5 G5 E5 C5 D5

Begin fade ***Fade out***

Gtr. 5 tacet

E5 C5 G5 E5 C5 D5

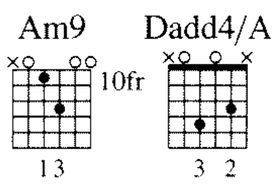
(Tape samples) 5 sec. (Synth.) 14 sec.

Spoken: I re - mem - ber now...

from Emerson, Lake & Palmer – *Trilogy*

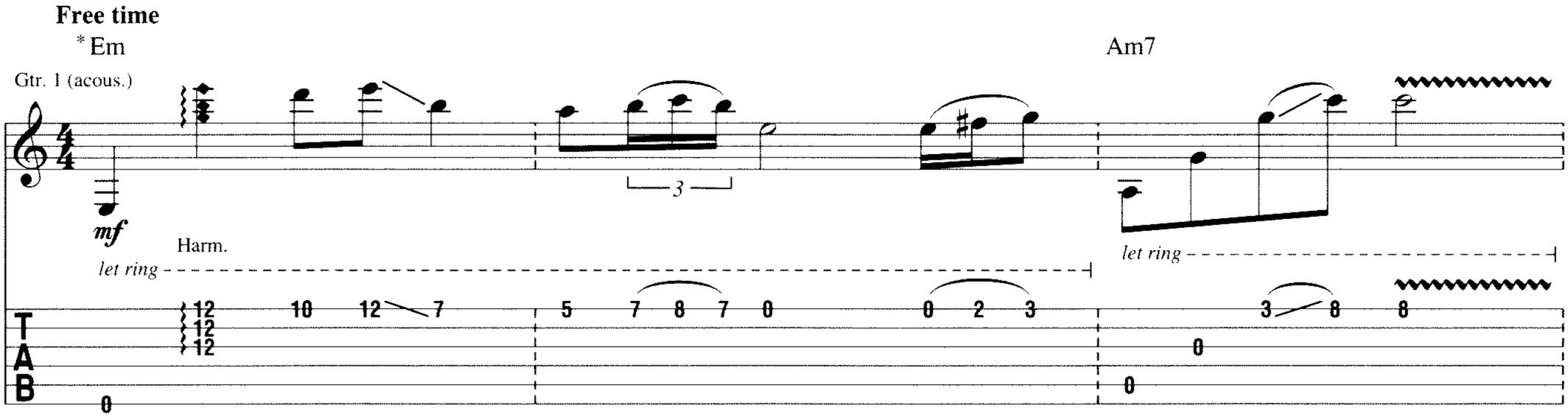
From the Beginning

Words and Music by Greg Lake

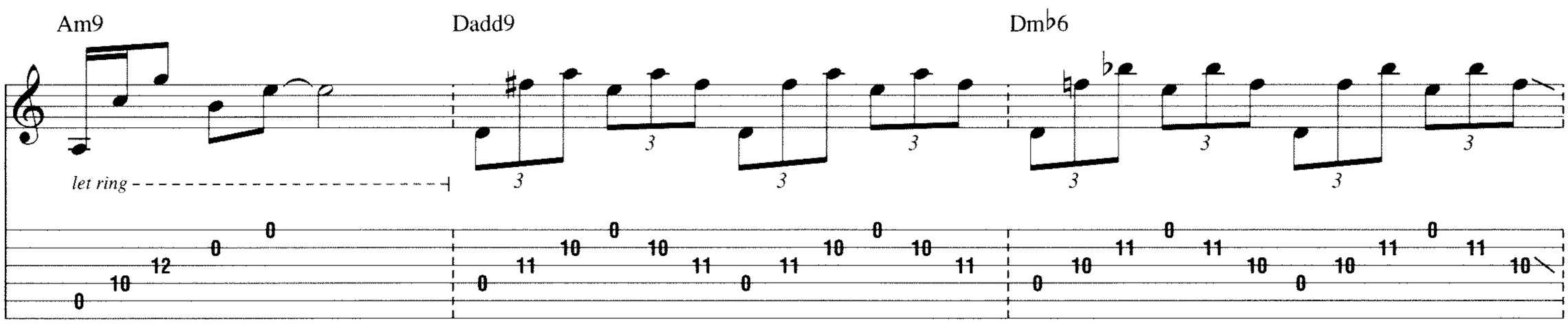


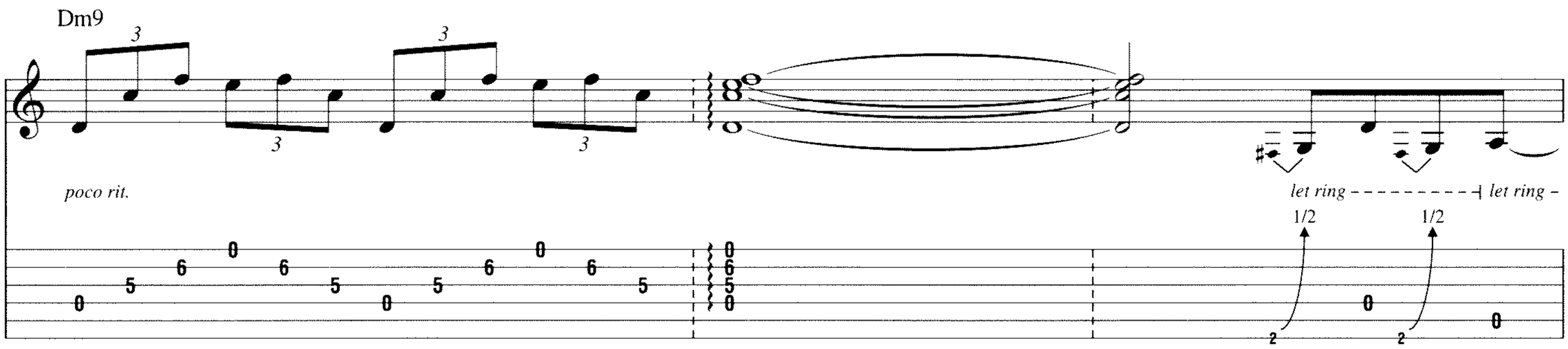
Intro

Free time

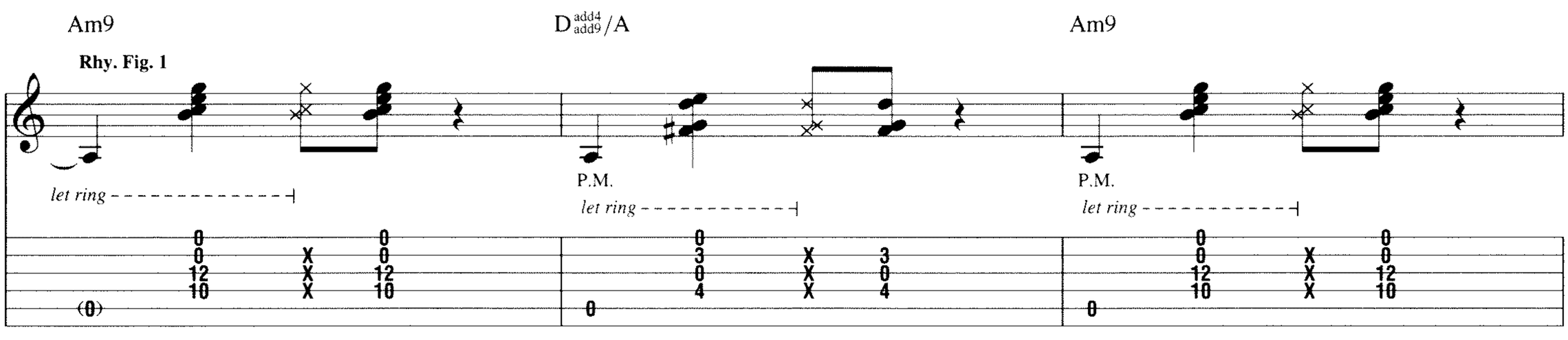


*Chord symbols reflect implied harmony.





Moderately ♩ = 132



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𝄋 Verse

2nd time, Gtr. 2 doubles Gtr. 1 (next 13 meas.)

Dadd4/A Am9 Dadd4/A

1. It might have been things I missed,
2. May - be I might have changed

End Rhy. Fig. 1

P.M. *let ring*

C G/B Fadd9 G

but don't be un - kind.
and not been so cruel.

It don't mean I'm blind.
Not been such a fool.

Riff A

let ring

Dm7 Am9

Per - haps there's a thing
What - ev - er was done

End Riff A

let ring

Dadd4/A C G/B Fadd9

or two
is done.

I think of, ly - ing in bed,
I just can't re - call.

P.M. *let ring*

let ring

To Coda

G Dm7

I should - n't have said, ____ but there it is. ____
It does - n't mat - ter at all. ____

let ring *let ring* *let ring* *let ring*

1/2 1/2

Interlude

Am9 Dadd4/A Am9

let ring P.M. *let ring*

Chorus

Dadd4/A Dm7 Gadd9

You see, it's all ____ clear, ____ you were

Rhy. Fig. 2

slight P.M. *let ring*

Dm7 E7sus4♭9

A tempo

Gtr. 2 (acous.) A ⑤ open *mf*

rit. *let ring*

meant to be ____ here ____

End Rhy. Fig. 2 **Riff B** **End Riff B**

rit. *let ring* *let ring* *let ring*

1/2 1/2

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Am9 D^{add4}_{add9}/A Am9 Dadd4/A

from the be - gin - ning.

Coda

Interlude

Am9 Dadd4/A Am9

*Gtrs. 1 & 2

let ring - - - - - - - - - - *let ring* - - - - - - *let ring* - - - - - - - - - - - - *let ring* - - - - - - *let ring* - - - - - -

P.M. P.M.

1/2 1/2

*Composite arrangement

Chorus

Gtr. 2: w/ Rhy. Fig. 2

Dadd4/A Dm7 Gadd9 Dm7

You see, it's all clear, you were meant to be here

Gtr. 1

P.M.

let ring - - - - - - *let ring* - - - - - - *let ring* - - - - - - *let ring* - - - - - - - - - - - - - -

A tempo

Gtr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)

E7sus4♭9 Am9 Dadd4/A

rit.

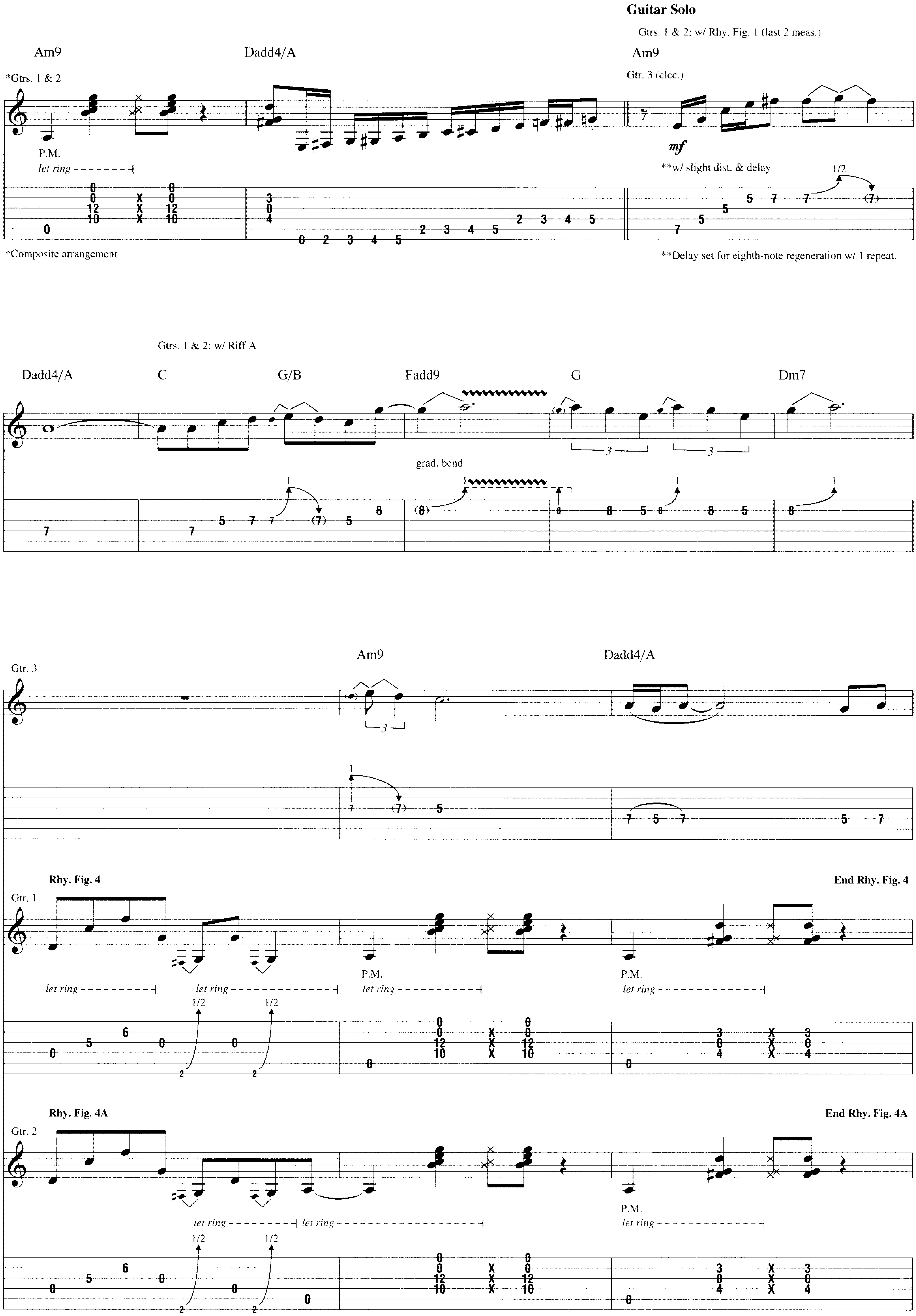
from the be - gin - ning.

Rhy. Fig. 3 **End Rhy. Fig. 3**

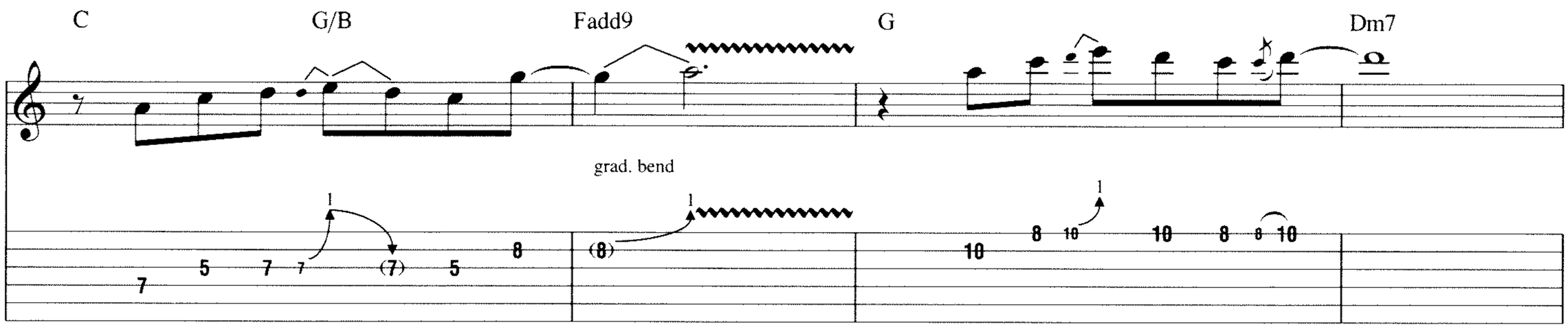
Gtr. 2

rit.
let ring - *let ring* - - - - - - *let ring* -

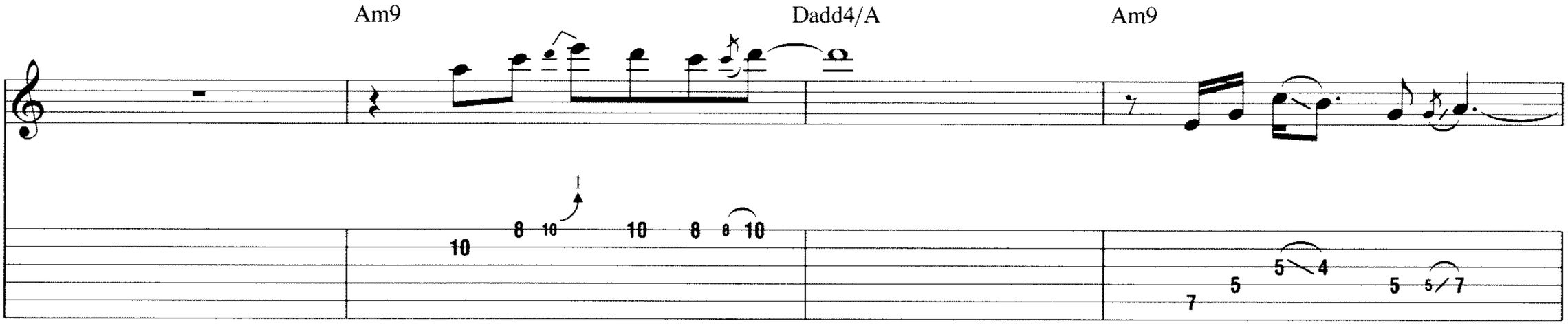
1/2 1/2

P.M.

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 2 meas.)
Am9
Dadd4/A
Am9
*Gtrs. 1 & 2
Gtr. 3 (elec.)
P.M.
let ring
mf
**w/ slight dist. & delay
*Composite arrangement
**Delay set for eighth-note regeneration w/ 1 repeat.
Gtrs. 1 & 2: w/ Riff A
Dadd4/A
C
G/B
Fadd9
G
Dm7
grad. bend
Gtr. 3
Am9
Dadd4/A
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1
let ring
P.M.
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 2

Gtrs. 1 & 2: w/ Riff A



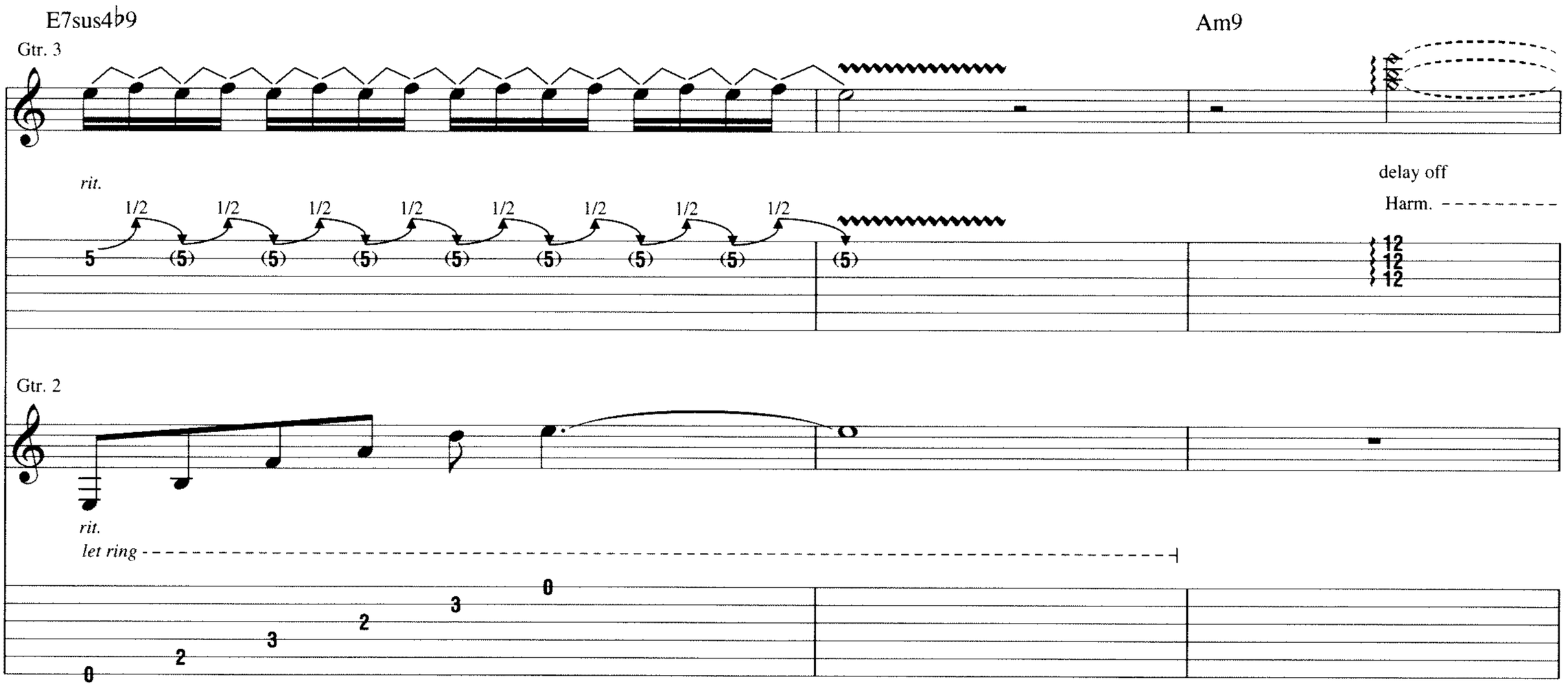
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 2 meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 1: w/ Riff B

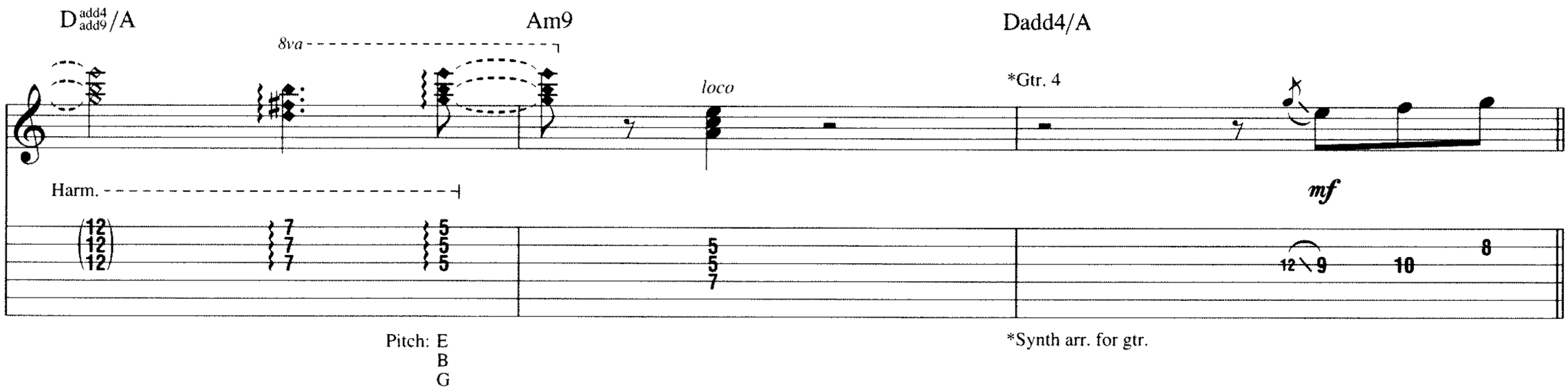


A tempo

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 3

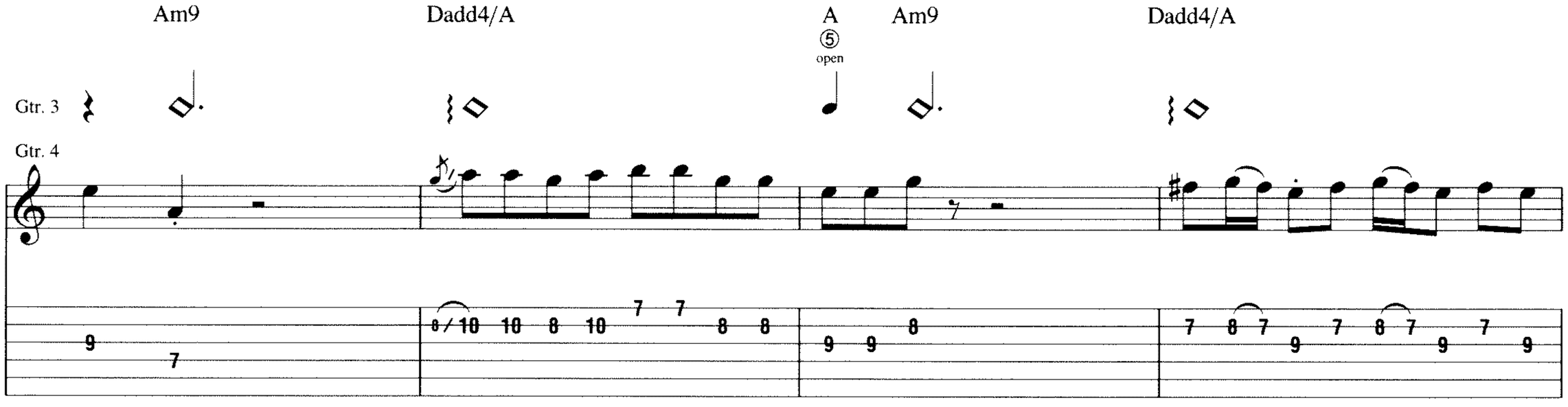
Gtr. 2: w/ Rhy. Fig. 1 (last 2 meas.)

Gtr. 3 tacet



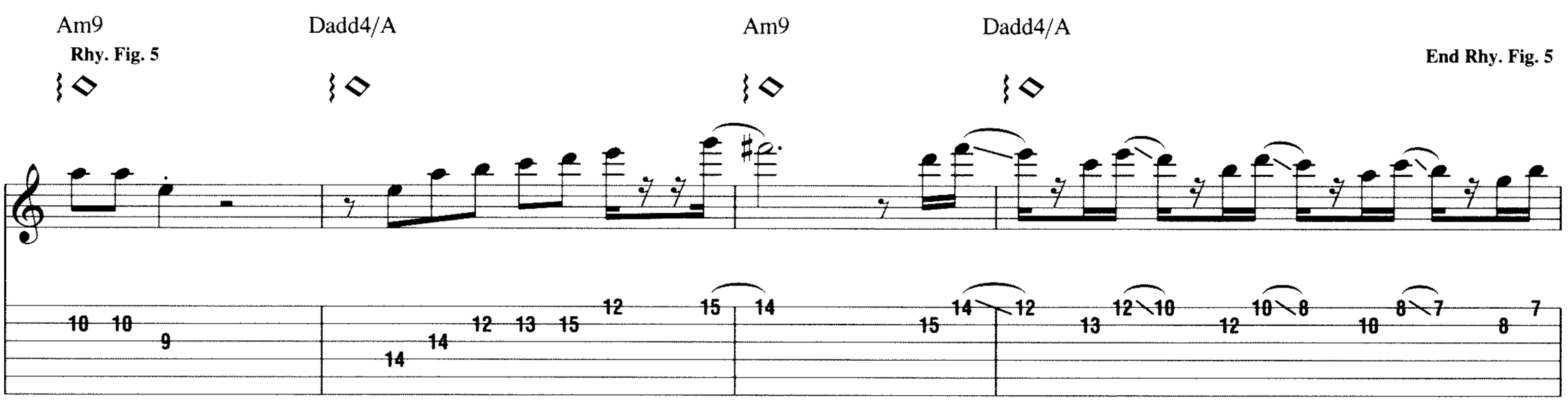
Outro-Synth Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 2 meas., 15 times)

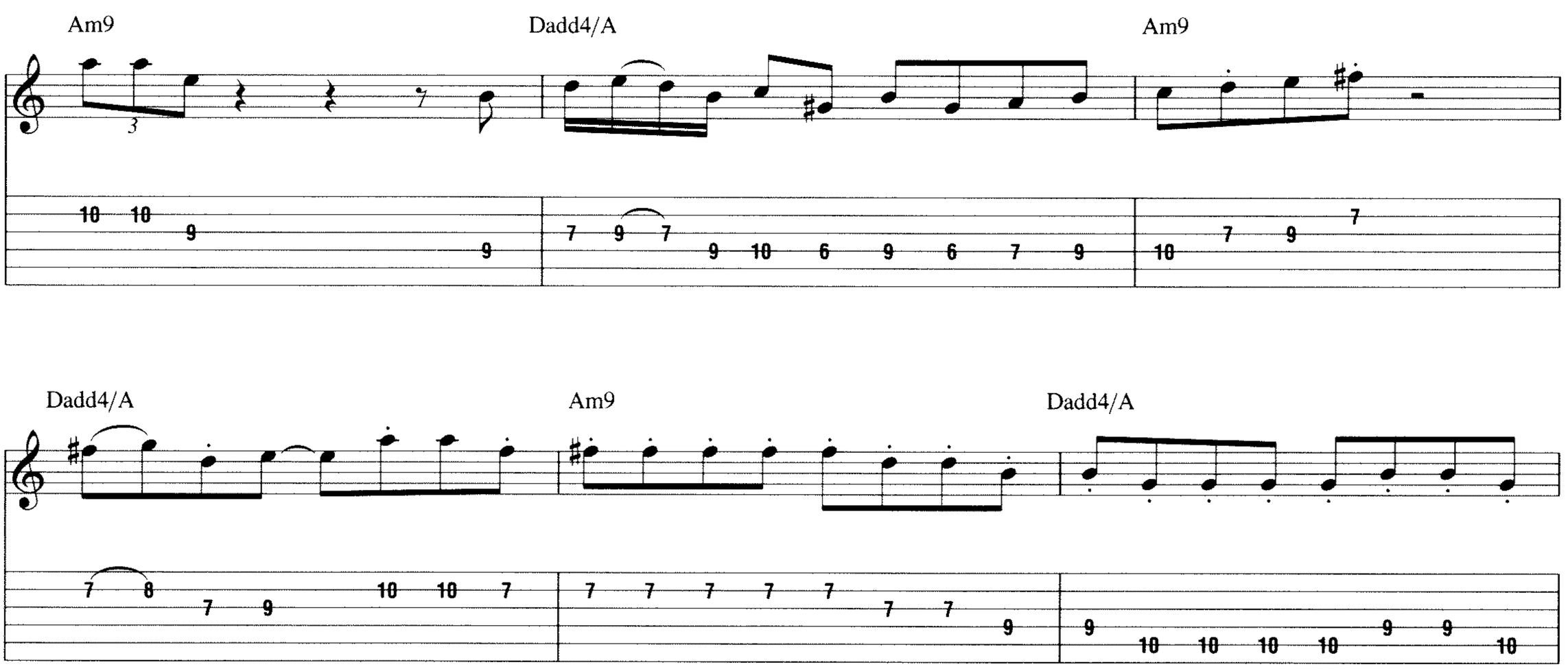


Am9 Dadd4/A Am9 Dadd4/A

Rhy. Fig. 5 **End Rhy. Fig. 5**



Gtr. 3: w/ Rhy. Fig. 5 (3 1/4 times)



Am9 Dadd4/A Am9 Dadd4/A

Am9 Dadd4/A Am9

Dadd4/A Am9 Dadd4/A

Gtr. 3

let ring

Gtr. 4

Am9 Dadd4/A Am9

Dadd4/A Am9 Dadd4/A

let ring *let ring*

(7)

Am9 Dadd4/A Am9

Gtr. 3

let ring *let ring* *rit.* Harm. *let ring*

Gtr. 1

P.M. slight P.M. *rit.*

let ring *let ring* *let ring*

Gtr. 2

P.M. P.M. *rit.*

let ring *let ring* *let ring*

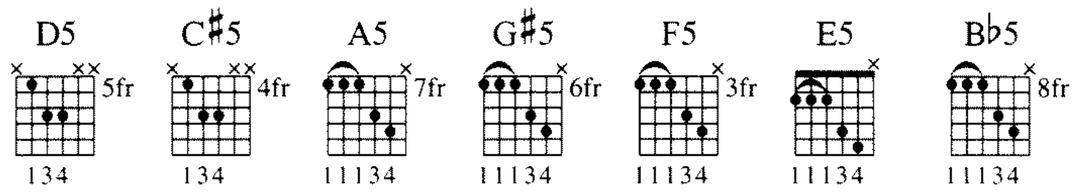
Gtr. 4

rit.

from Mastodon - *Crack the Skye*

Ghost of Karelia

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast ♩ = 149

N.C. *D5 F5 C5 D5 A5 B♭5 C5

Riff A

**Gtr. 1 (dist.)

(Percussion)

f

***w/ delay

T A B: 10 13 8 10 5 6 8

**9-str. gtr. (Top 3 strings are doubled).

***Set for quarter-note regeneration w/ 1 repeat.

Riff A1

Gtr. 2 (dist.)

mf

w/ slide

T A B: 7 (7) 10 (10) 5 (5) 7 (7) 2 3 5

Riff A2

Gtr. 3 (dist.)

mf

T A B: 7 0

*Chord symbols reflect implied harmony.

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G5 A5 E5 F5 G5 A5 D5 F5 C5

3 5 0 1 3 5 10 13 8

0 2 2 (2) 3 (3) 5 7 7 (7) 10 (10) 5

(7) (0) 7 0

D5 A5 C5

End Riff A

Gtr. 1

f

Gtrs. 4 & 5 (dist.)
divisi

10 5 8 10 8 8 10 10 8 7

End Riff A1

steady gliss.

(5) 7 (7) 2 (2) 5 (5) 2

End Riff A2

Interlude

Gtrs. 1, 2 & 3 tacet

Dm7

Gtr. 4

(Gtr. 5, cont. on lower staff)

10 0 0 7 0 0 7 10 10 0

Gtr. 5

10 0 0 7 0 0 7 10 10 7

Gtr. 4

Gtr. 5

Verse

B♭ C B♭ C B♭ C B♭

1., 2., 6. Wrath - ful one, nine eyes gaze, hold - ing skulls

Gtrs. 4 & 5

C B♭ C B♭ A♭ D5 E♭5 F5 A5 B♭5 D5 E5 F5

filled and laced, hu - man blood.

To Coda 2

Interlude

1st time, Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2
Gtrs. 4 & 5 tacet
2nd time, Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2 (1st 6 meas.)

D5 F5 C5 D5 A5 B♭5 C5 G5 A5 E5

F5 G5 A5 D5 F5 C5 D5 A5 C5

1.

Gtrs. 4 & 5

2.

Gtr. 4

Gtr. 5

Gtr. 2

steady gliss.

Gtr. 3

Chorus

Gtrs. 2 & 3 tacet

D5 Em D5 Fmaj7♯11

Shades of dark - ened

Rhy. Figs. 1 & 1A

Gtrs. 4 & 5

let ring *let ring*

D5 Em F Em Dm C Dm Em Dm

sky, emp - ti - ness.

Gtr. 4

let ring

Gtr. 5

let ring

D5 Em D5 Fmaj7♯11

Twi - light hold - ing

Gtrs. 4 & 5

let ring *let ring*

D5 Em F Em Dm C Dm Em

through, of - fer - ing.

Gtr. 4

let ring

End Rhy. Fig. 1

Gtr. 5

let ring

End Rhy. Fig. 1A

Verse

Half-time feel

D5 C♯5 D5

3. Lie in ze - nith, bull's

Rhy. Fig. 2

Gtrs. 4 & 5

P.M. P.M. P.M. P.M.

C♯5 D5 C♯5 D5

blood-shot eye. Flat-tened por - trait

P.M. P.M. P.M. P.M. P.M.

C♯5 D5 C♯5 D5 C♯5 D5 D5

Rhy. Fig. 3

Gtrs. 4 & 5

___ of the night sky. ___

Riff B

*Gtrs. 6 & 7 (dist.)

f

P.M. P.M. P.M. *let ring*

(cont. in slashes)

*Gtr. 7: w/ octaver set for one octave below.

C♯5

End Rhy. Fig. 3

Feel crust ___ hum, fac - ing the north, _

End Riff B

let ring *let ring*

Gtrs. 4 & 5: w/ Rhy. Fig. 3
Gtrs. 6 & 7: w/ Riff B

**Dsus4 A7♭9/C♯

___ va - por ___ space. ___

**Chord symbols reflect overall harmony.

𝄋 Verse

Gtrs. 4 & 5: w/ Rhy. Fig. 2
2nd time, Gtr. 8 tacet

D5 C♯5 D5 C♯5 D5 C♯5 D5

4. Be - tween Heav - en and Earth, ___ wis - dom ___ and the know -
5. Sin - is - ter ___ twin ___ chok - ing on fear. _

C♯5 D5 C♯5 D5 C♯5 D5

- er. A plan - et col - lide, ___ di - vis - i - ble, we fall. ___
___ Bond - ed i - ron, ___ sink ___ to the core. ___

Gtrs. 4 & 5: w/ Rhy. Fig. 3 (2 times)
Gtrs. 6 & 7: w/ Riff B (2 times)

Dsus4 A7♭9/C♯

Hear dirt waves wad - ing forth.

To Coda 1

End half-time feel

Dsus4 A7♭9/C♯

Va - por space.

Bridge

D5 A♭5 F5 D5 G5 E5 D5 F5 E5

How long has it been since we flew

Gtr. 4 **Riff C**

1/4 P.M. - - - - -┤

Gtr. 5 **Rhy. Fig. 4**

P.M. - - - - -┤

D5 E5 D5 A♭5 F5 D5 G5 E5

through shad - ows? I have walked on

End Riff C

1/4 P.M. - - - - -┤

End Rhy. Fig. 4

P.M. - - - - -┤

Guitar Solo

D5 F5 E5 D5 E5 D5 A5 G♯5

Rhy. Fig. 5

Gtrs. 4 & 5

man - y oth - er plan - ets.

Gtr. 8 (dist.)

1/4 P.M. - - - - - - ┤

P.M. - ┤
(cont. in slashes)

P.M. - - - - - - ┤

P.M. - ┤
(cont. in slashes)

F5 E5 F5 G♯5 F5 E5 F5 B♭5

End Rhy. Fig. 5

Gtr. 8

Gtrs. 4 & 5: w/ Rhy. Fig. 5

A5 G♯5 F5 E5 F5 G♯5 F5 E5 F5 B♭5

Bridge

Gtr. 4: w/ Riff C (2 times)
Gtr. 5: w/ Rhy. Fig. 4 (2 times)

D5 A♭5 F5 D5 G5 E5 D5 F5 E5 D5 E5 D5

How long has it been since we flew through shad - ows?

Ab5 F5 D5 G5 E5 D5 F5 E5 D5 E5 D5

I ___ have walked _ on man - y oth - er plan - ets.

D.S. al Coda 1

(Half-time feel)

Interlude

D5 F5 A5 Bb5 F5 G5 Ab5 E5 F5 C#5 D5

Gtr. 8

8va

mf

Gtr. 5

Gtr. 4

Coda 1

Interlude

Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2 (2 times)

D5 F5 C5 D5 A5 Bb5 C5 G5 A5 E5 F5 G5 A5

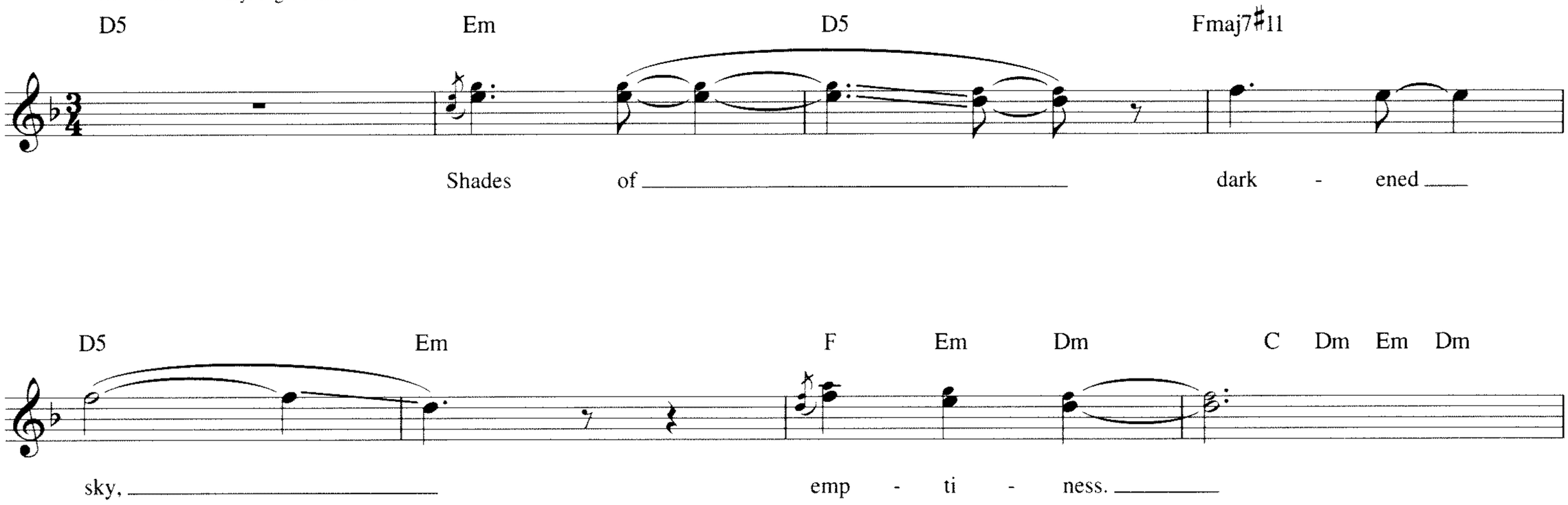
D5 F5 C5 D5 A5 C5 C5

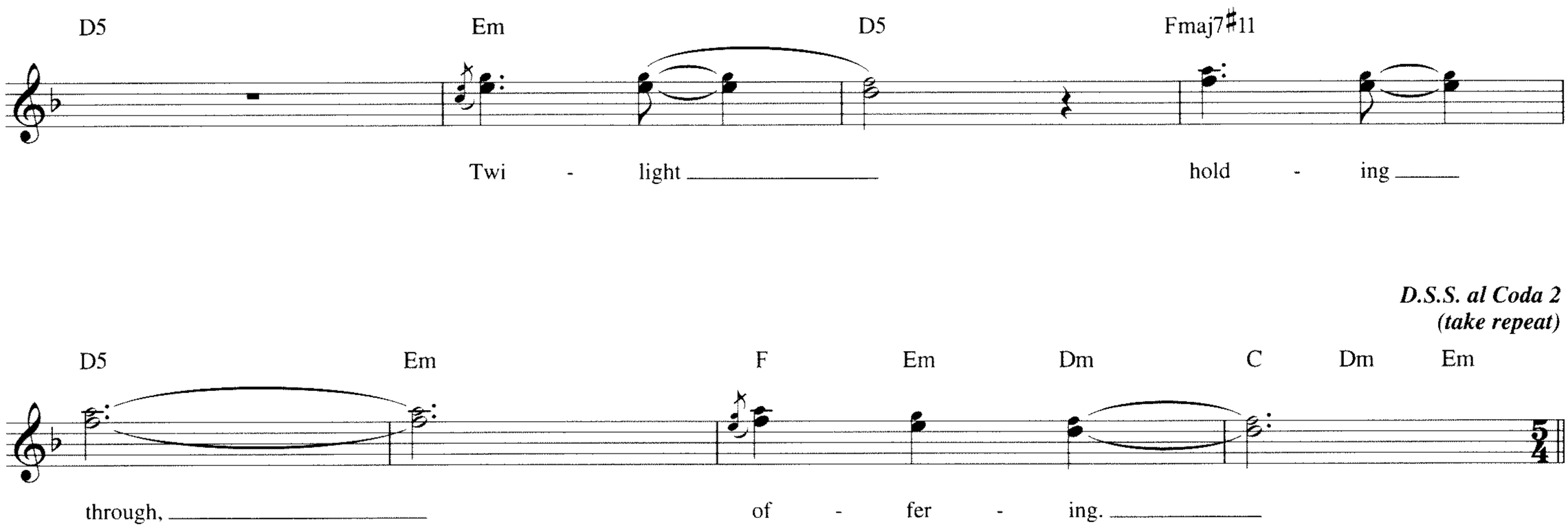
Gtrs. 4 & 5

1. 2.

Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A



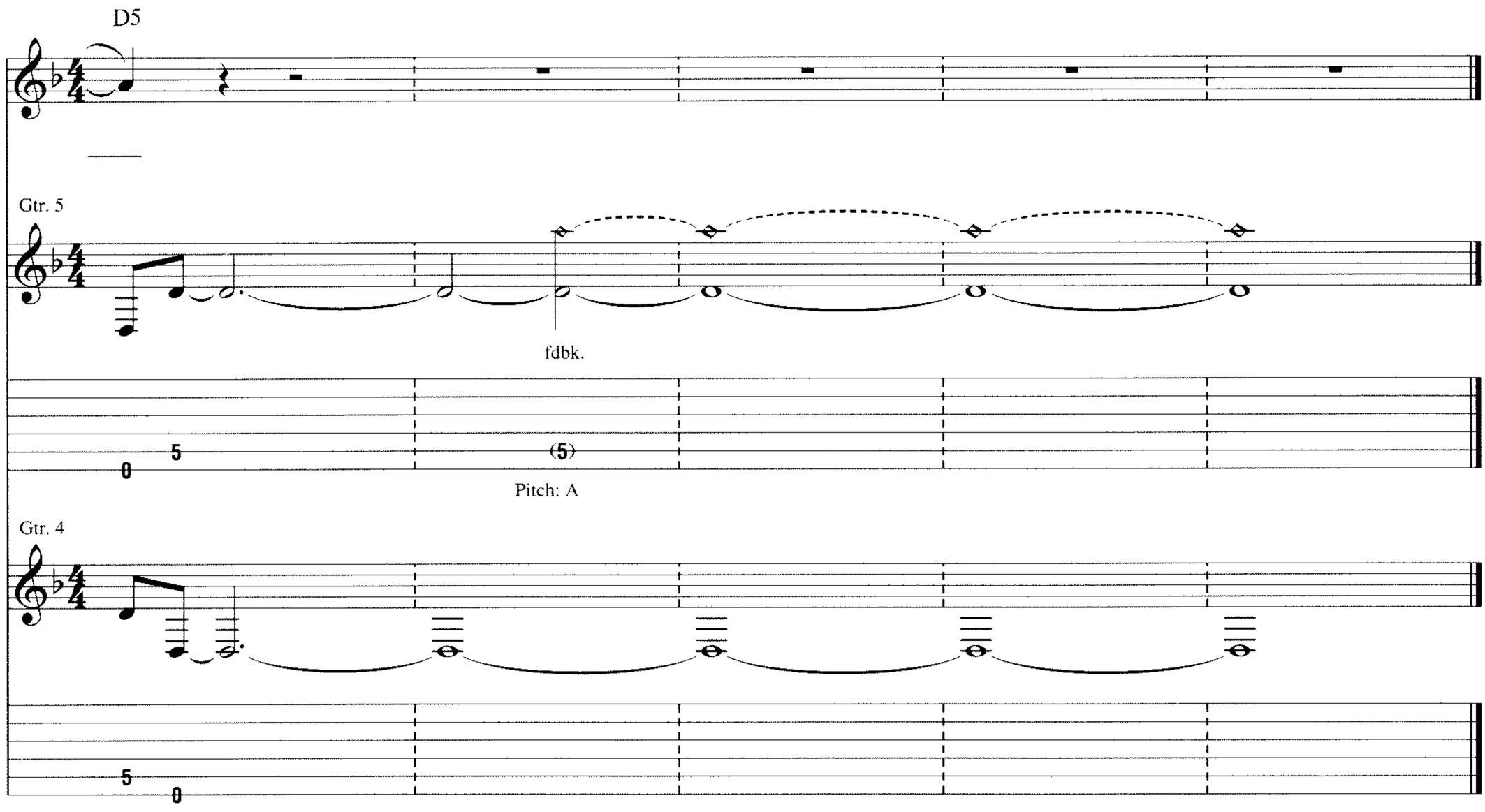


D.S.S. al Coda 2
(take repeat)

Coda 2

Outro

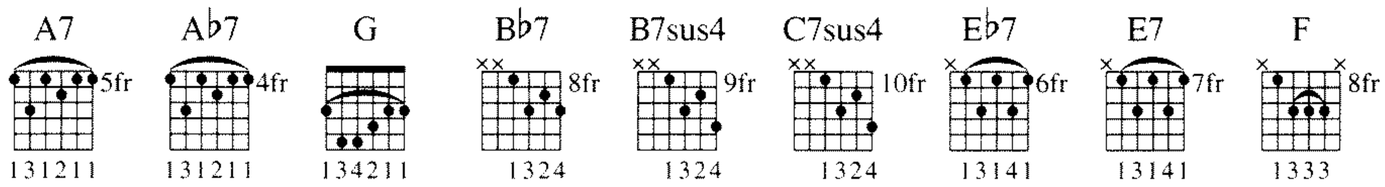
Free time



from Steve Morse - *What If*

Ice Cakes

Music by Steve Morse

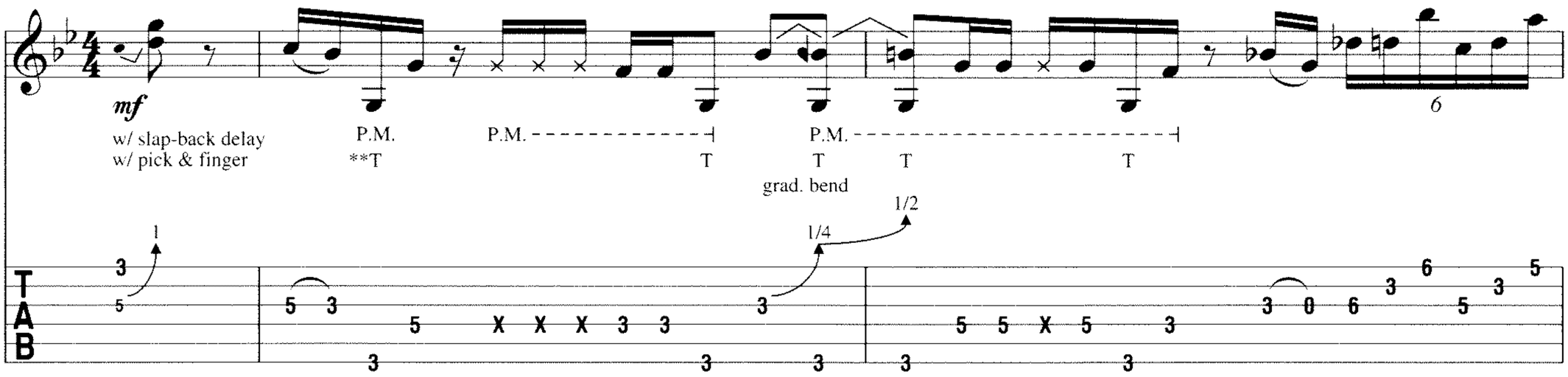


A

Moderately ♩ = 122 (♫ = ♫³)

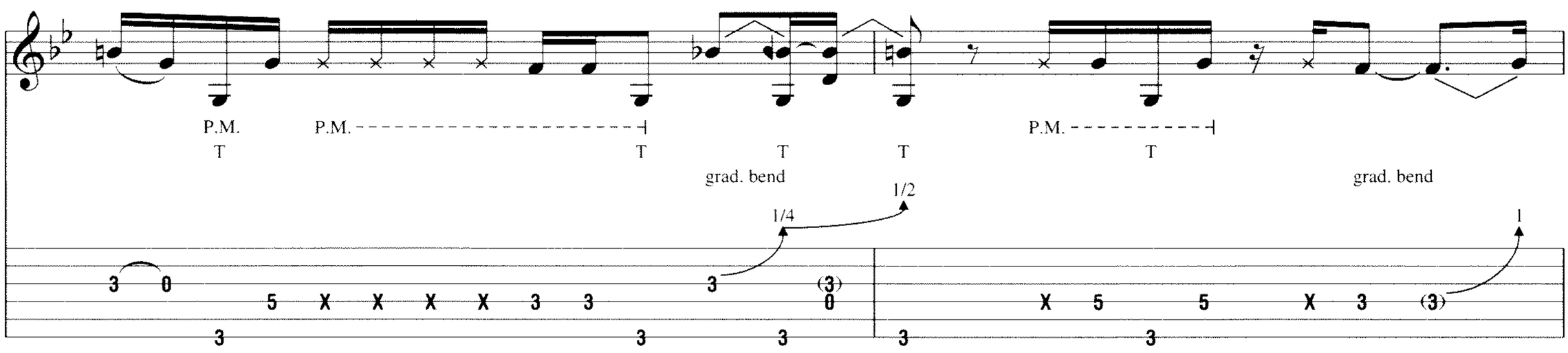
*Gm7

Gtr. 1 (clean)



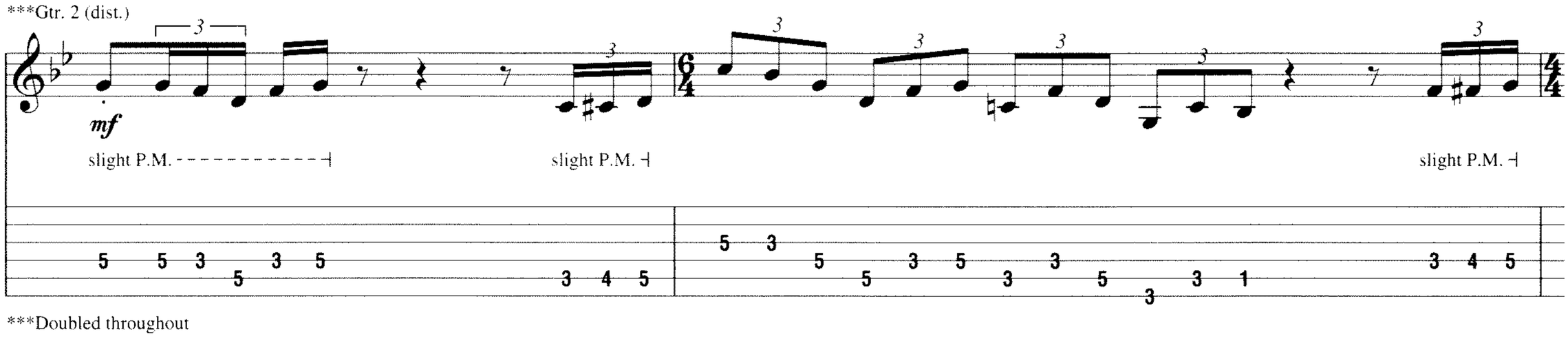
*Chord symbols reflect implied harmony.

**T = Thumb on 6th string

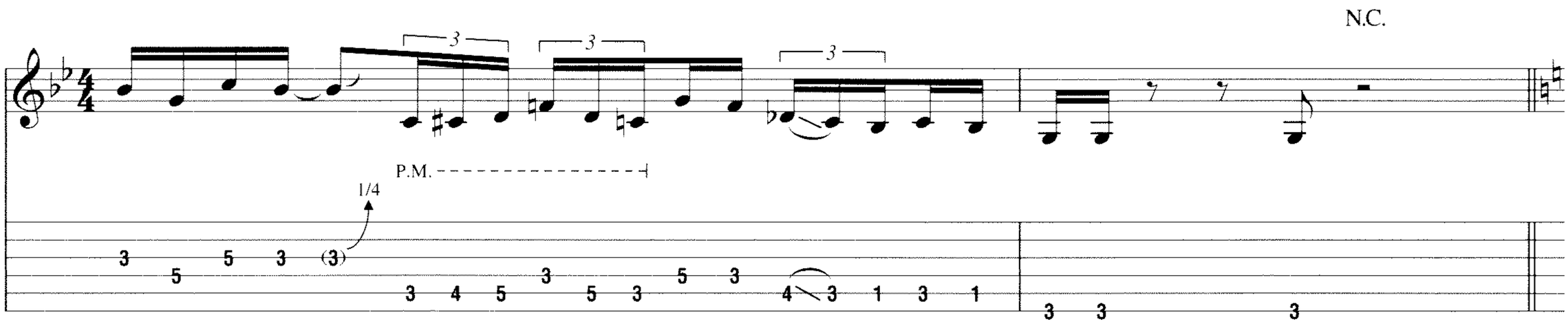


Gtr. 1 tacet

***Gtr. 2 (dist.)



***Doubled throughout



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B

***C/G D/G E♭/G F/G

*Gtr. 3

mf

*Violin arr. for gtr.

Gtr. 2

**Gtr. 4

mp

**Synth. arr. for gtr.

***Bass plays G pedal (next 4 meas.).

B♭ E♭ F C F G D G A Gm7 F/G

8va

steady gliss.

Gtr. 2 tacet

D A F G D A F G

*8va

Gtr. 3

Gtr. 5 (dist.) *mf*
divisi

*Applies to Gtr. 3 only.

Gtr. 4

F C A♭ B♭

8va

Gtr. 3

Gtr. 5

Gtr. 2

1/2

Gtr. 4

C

Gtrs. 3, 4 & 5 tacet

Gtr. 2 tacet

*F B♭ E♭ F Cm B♭/D Gm/E♭ Fsus2 G5 D/F♯ G C D Am

w/ chorus
w/ pick

Gtr. 1

Gtr. 2
divisi

Gtr. 1

G/B Em/C Dsus2 E5 E A6 Cmaj7 F A5 F/A B♭ E♭ F Cm

B♭/D E♭maj7 F G6 D/F♯ G C D Am7 Bm7 Cmaj7 D E

To Coda

let ring

A6 Cmaj7 F A♭6 B♭ F Dsus4 D7sus4/A D N.C. Gm7

chorus off
w/ pick & finger

*Chord symbols reflect overall harmony.

D

Gm

P.M.
T

P.M.
T

P.M.
T

P.M.
T

1/4

P.M.
T
P.M.
T
T
T
grad. bend
1/4
1/2
P.M.
T
grad. bend
1/2
1

Gtr. 1 tacet

Gtr. 2

slight P.M.
slight P.M.
slight P.M.

G5 F5

*Gtr. 6

mf

P.M.
P.M.

1/4

Gtr. 2
divisi

*Organ arr. for gtr.

E

Gtr. 2 tacet

B♭5 N.C.

A7 A♭7 G

Gtr. 6

Gtr. 3

Gtr. 3

Gtr. 6
divisi

(Gtr. 6, cont. in slashes)

1/2

B♭7 B7sus4 C7sus4

Gtr. 6 tacet

E♭7 E7 F N.C.

8va

(11) 11 8 10 8 10 10 8 8 7 6 12 13 20 18 20 18 21 20

F

Gtr. 3 tacet

B♭7 E♭ A♭ B♭7 E♭ B♭/A♭ B♭7 E♭ A♭

8va

Gtr. 3

Gtr. 7

Gtr. 7 (dist.)
divisi

f

18 13 11 10 11 13 13 9 10 11 10 12 11 12 8 6

Rhy. Fig. 1

Gtr. 1

w/ chorus
w/ pick

6 6 6 7 8 8 8 4 5 6 8 4 5

Gtr. 1: w/ Rhy. Fig. 1

B♭7 E♭5 B♭7/A♭ B♭7 E♭ A♭ B♭7 E♭ B♭/A♭

P.M.

8 6 6 6 5 0 3 6 5 3 4 5 6 4 (4) 4 5 6 6 7 8 6

End Rhy. Fig. 1

11 9 8 6 6 6 7

Bb7 Eb Ab Bb7 Eb5 Bb7/Ab

3 3

P.M.

1 1/2 1 1

(6) 8 6 8 6 4 4 (4) 4 5 4 6 9 10 8 9 10 8 10

Bb9 Abmaj7 Bb7 Eb Bb5

Gtr. 7

3 6

P.H. P.M.

1 1/2 1/2

(10) 8 10 8 10 11 10 8 10 8 8 10 X X 6 8 9 10 8 9 10 10 11 12

Rhy. Fig. 2

Gtr. 1

8 9 10 8 8 8 6 6 6 7 8 8 8 8 X 6

Bb9 Abmaj7 Bb7 Eb6 Bbm

8va

3 3

P.M.

1/2 1/2 1/2 1

11 X X 14 11 14 11 12 11 10 11 12 11 15 13 11 (11) 10 11 12 13 14 15 16

End Rhy. Fig. 2

8 9 10 8 8 8 6 6 6 7 8 8 8 6 6 6

Gtr. 1: w/ Rhy. Fig. 2

Bb9 Abmaj7 Eb Bb5

Gtr. 7 8va loco

3 3

grad. bend

1 1/4 1/2

(16) 16 15 14 13 17 16 13 16 13 14 16 15 13 14 13 15 13 15 13 15 15 13 11

B♭9 A♭maj7 B♭7 E♭6 B♭m

slight P.M. slight P.M. slight P.M.

1/4 1/2 1/2

G

Gtr. 7 tacet

G7 Gm7

Gtr. 4

mf

Gtr. 4

Gtr. 3
divisi

1/2

Gtr. 1

Gtr. 4 tacet

G7 Gm7

Gtr. 3

Gtr. 3

Gtr. 4
divisi

grad. release

1 1/2

1

Gtr. 1

Gtr. 3 tacet

G7 C/G G7 C/G

Gtr. 4

Gtr. 1

Gtr. 4 tacet

G7 C/G G7 C/G G7

Gtr. 3

Gtr. 4

Gtr. 3
divisi

Gtr. 1

Gtr. 3 tacet

Am/G Dm/G

8va

Gtr. 4

Gtr. 1

Gtr. 4 tacet

Am/G Dm/G Am/G Dm/G Am/G Dm/G Am/G G7

Gtr. 3

Gtr. 4

loco 3

grad. release

Gtr. 3
divisi

Gtr. 1

Gtr. 3 tacet

C/G G7 C/G G7 C/G G7 Am/G Dm/G

Gtr. 4

Gtr. 3

Gtr. 4
divisi

Gtr. 1

Gtr. 4 tacet

Am/G Dm/G Am/G Dm/G Am/G Dm/G Am/G

Gtr. 3

Gtr. 1

H

Gtr. 3 tacet

B♭ Cm B♭/D Fm Cm B♭ Cm B♭/D E♭5 D♭5

Gtr. 1

w/ chorus

1/4

B♭ Cm B♭/D Fm Cm B♭ Cm B♭/D E♭5 D♭5

1/4

I

E♭ F B♭m A♭

Gtr. 3

3 3

Gtr. 1

Riff A **End Riff A**

B♭ C D♭ E♭

Gtr. 3

3 3

Gtr. 1: w/ Riff A

C/G D/G E♭/G F/G

Gtr. 3

Gtr. 2
divisi

Gtr. 1

Gtr. 5

Gtr. 1
divisi

D.S. al Coda

Gtr. 1 tacet

B♭ E♭ F C F G D G A B♭ F

Gtr. 3

8va

Gtr. 2

Gtr. 5
divisi

Coda

Bm7 Cmaj7 D E A6 Cmaj7 F A♭6

Gtr. 1

let ring

Gtr. 4

Gtr. 5
divisi

B♭ F Dsus4 D7sus4/A D N.C. Gm7

chorus off
w/ pick & finger

Gtrs. 4 & 5

J

Gtrs. 4 & 5 tacet

Gtr. 1 Gm7

P.M. T

Gtr. 1 tacet

Gtr. 2 A C Gm7

slight P.M.

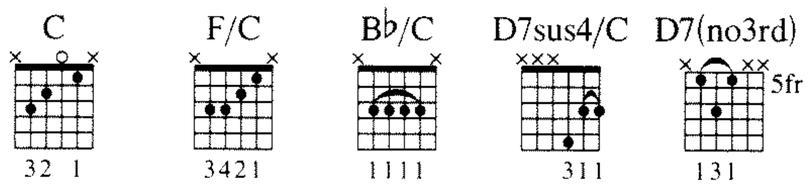
N.C.

1/4 P.M.

from Yes - *90125*

It Can Happen

Words and Music by John Anderson, Trevor Rabin and Chris Squire



Intro

Moderately ♩ = 112

**C

mf

Riff A

*Gtr. 1

steady gliss.

Gtrs. 1 & 2

Gtr. 2 (elec.)
divisi

mf
w/ clean tone
let ring throughout

*Elec. sitar arr. for gtr.

**Chord symbols reflect implied harmony.

Chorus

Gtrs. 1 & 2: w/ Riff A (3 times)

C

You can fool your - self. ___ You can cheat un - til ___ you're blind. ___

End Riff A

F/C B♭/C F/C C

___ You can cut your heart. _ It can hap-pen. You can

***Gtr. 3

Rhy. Fig. 1

End Rhy. Fig. 1

mp

***Synth. arr. for gtr.

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F/C B♭/C F/C C

mend the wires. You can feed the soul a - part. You reach.

Rhy. Fig. 2 **End Rhy. Fig. 2**

(cont. in slashes)

C F/C B♭/C F/C D7sus4/C

Rhy. Fill 1 **End Rhy. Fill 1**

Gtr. 3

It can hap-pen to you. It can hap-pen to me. It can hap-pen to ev - 'ry - one e - ven - tu - al - ly.

Fill 1 **End Fill 1**

Gtrs. 1 & 2

Gtrs. 1 & 2

Gtr. 4 (elec.)
divisi

mf
w/ clean tone
& chorus

Fill 1A **End Fill 1A**

Interlude

Gtrs. 1 & 2 tacet

Gtr. 4

P.M.

(It's a co... It's a

P.M.

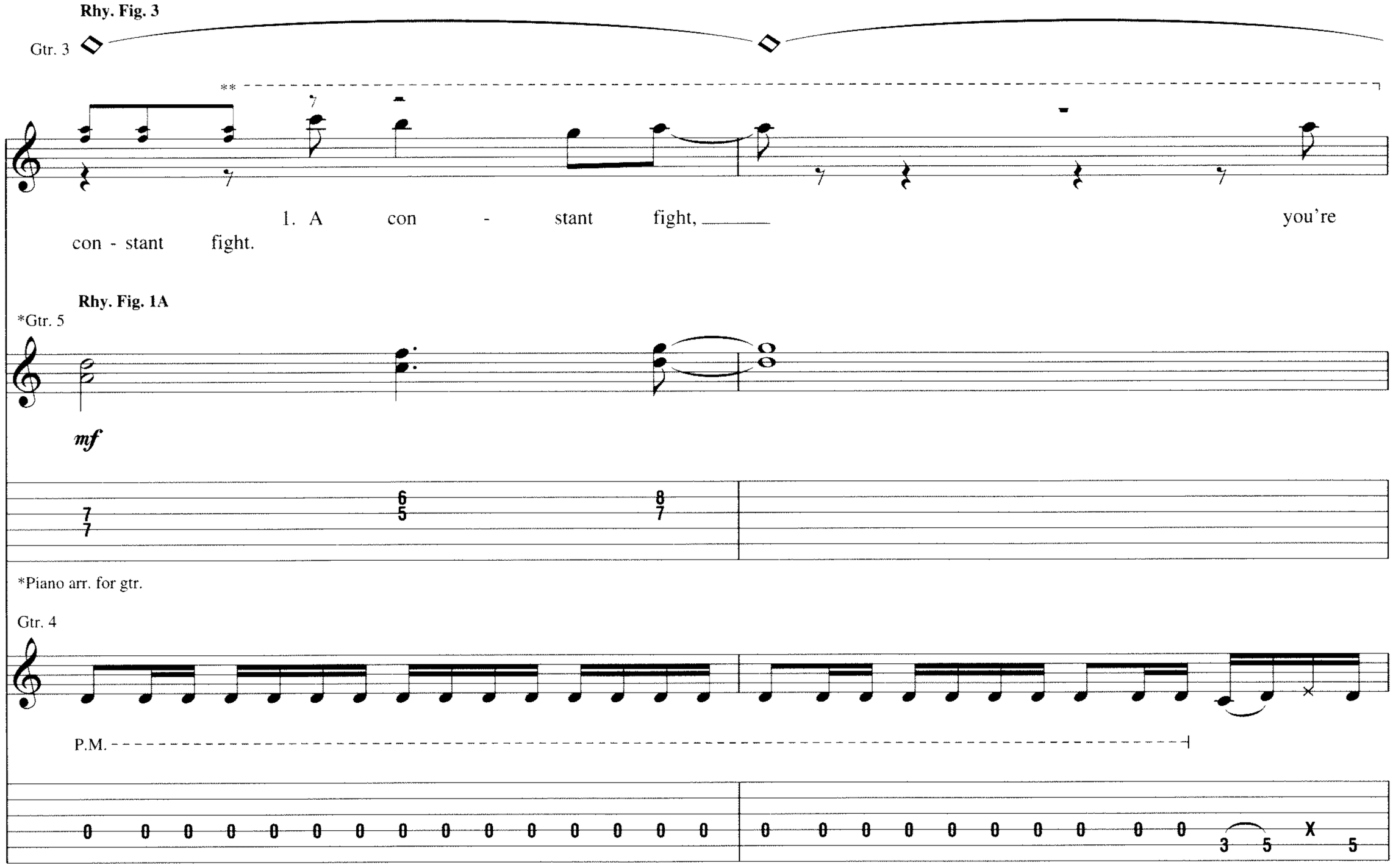
*w/ echo set for quarter-note regeneration; gradually fade in echo repeats.

Verse

D7sus4/C

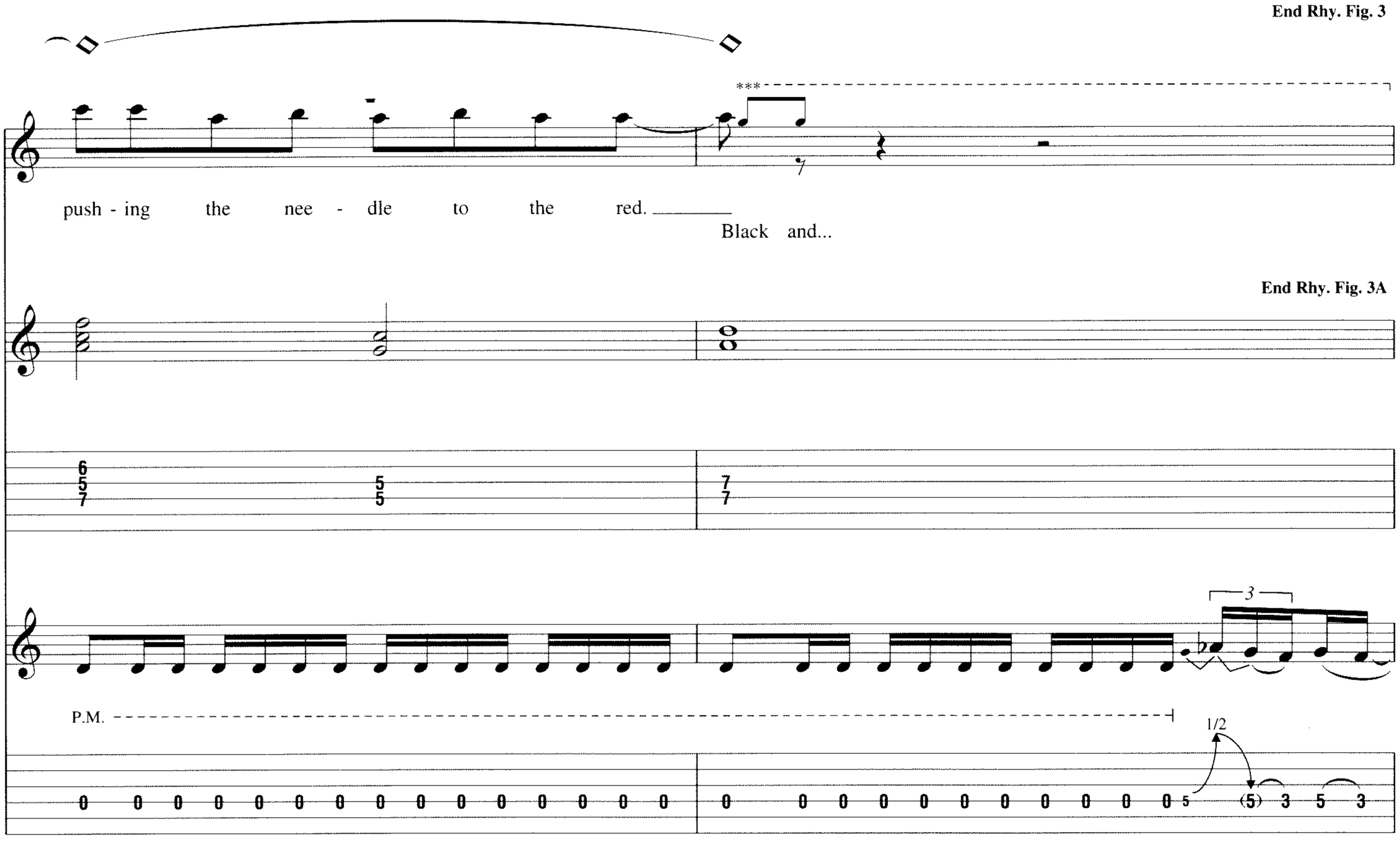
Rhy. Fig. 3

Gtr. 3



**w/ echo set for quarter-note regeneration; gradually fade out echo repeats.

End Rhy. Fig. 3



***Fade in echo as before.

Gtrs. 3 & 5: w/ Rhy. Figs. 3 & 3A (2 times)

Who knows who's right? No

Black and white.

Gtr. 4

1/4 P.M. P.M. P.M.

*Fade out echo as before.

sub - sti - tute: you're born, you're dead.

Fly...

P.M.

**Fade in echo as before.

Cre - at - ed out of fan - ta - sy, our

Fly by night.)

1/4 P.M. P.M. P.M.

***Fade out echo as before.

des - ti - na - tion calls. Look up,

P.M. grad. bend

Pre-Chorus

Gtr. 4 tacet

D7(no3rd)

Rhy. Fig. 4 **End Rhy. Fig. 4**

*Gtr. 6

mf

P.M.

look down, look out, look a - round.

w/ clean tone & chorus.

mf

Gtr. 7 (elec.) *let ring*

Gtr. 7

Gtr. 4 *divisi*

let ring *let ring*

**

*Synth. arr. for gtr.

**Gtr. 7 to left of slash in tab.

P.M. w/ bar -6

Look up, look down. There's a cra -

let ring *let ring* *let ring*

Gtr. 6 tacet

Chorus

Gtrs. 1 & 2: w/ Riff A (1 3/4 times)
Gtr. 3: w/ Rhy. Fig. 1

B♭5 A5 C F/C

- zy world out - side, we're not a - bout to lose our pride. It can hap - pen to you.

Gtrs. 1 & 2

***Gtrs. 7 & 8

w/ dist.

Gtr. 7 *divisi*

***Gtr. 8 (elec.) w/ dist., played *mf*.

B♭/C F/C C

It can hap - pen to me. It can hap - pen to ev - 'ry - one e - ven - tu - al - ly.

dist. off

Gtr. 3: w/ Rhy. Fig. 2 (1st 3 meas.)
Gtrs. 7 & 8 tacet

Gtrs. 1 & 2: w/ Fill 1
Gtr. 3: w/ Rhy. Fill 1
Gtr. 4: w/ Fill 1A

F/C B♭/C F/C D7sus4/C

As you hap-pen to say, it can hap-pen to-day. As it hap-pens, it hap - pens in ev - er - y way.

Interlude

Gtrs. 3 & 5: w/ Rhy. Figs. 3 & 3A

D7sus4/C

Gtr. 4

P.M.

P.M. P.M.

P.M. P.M.

Verse

Gtr. 3: w/ Rhy. Fig. 3 (2 3/4 times)

D7sus4/C

2. This world I like, we ar - chi - tects of life.

1/4 P.M. 1/4 P.M. P.M.

A song, a sigh,

P.M.

let ring

P.M.

(5) 0 0 0 0 0 10/10 8/8 X/X 8/8 10/10/10 0 0 0 0 0 0 0 0 0 3 3 5

de - vel - op - ing words that lin -

P.M.

P.M.

(5) 0 0 0 0 0 0 0 5 1/2 (5) 3 5 3 (3) 1/4 0 X 2 X X 3 5 X 6 5 3

- ger through fields of green, through

P.M.

P.M.

X 0 X X 0 X 3 5 0 X X 5 X 3 1/4 0 X 0 X X 0 0 0 10 12 12/12 12/12

o - pen eyes; this for us to see.

P.M.

P.M.

(12/12) 10/10 1/4 0 0 0 0 0 0 3 5 5 5 0 0 0 0 0 0 0 0 3 5 5 5

Pre-Chorus

Gtr. 3 tacet

Gtr. 4 tacet

D7 D7/C Gmaj7/B

Look up, look down, look out,

Gtr. 4

P.M. P.M.

Gtr. 7

Gtr. 7
divisi

Gtr. 7

let ring *let ring* *let ring*

*

*Gtr. 4 to left of slash in tab.

Gtr. 3

Gtr. 6
divisi

Gmaj9/A D7 D7/C

look a - round. So, look up, look down.

let ring *let ring* *let ring* *let ring*

Gtr. 6 tacet

B♭5 A5

There's a cra - zy world out - side, we're not a - bout to lose our pride.

Gtrs. 1 & 2

let ring w/ dist. P.S.

Chorus

Gtrs. 1 & 2: w/ Riff A (2 1/2 times)
Gtr. 3: w/ Rhy. Fig. 1

C F/C B♭/C F/C C

Voc. Fig. 1 **End Voc. Fig. 1**

It can hap - pen to you. It can hap - pen to me. It can hap - pen to ev - 'ry - one e - ven - tu - al - ly.

Gtrs. 7 & 8

Gtr. 3: w/ Rhy. Fig. 2 (1 1/2 times)
Gtrs. 7 & 8 tacet

Voc. Fig. 2 F/C B♭/C F/C

As you hap - pen to say, it can hap - pen to - day. As it hap - pens, it hap -

C F/C B♭/C

End Voc. Fig. 2 **Voc. Fig. 3**

pens in ev - er - y way. As you hap - pen to see, it will hap - pen to be.

Gtr. 8

Gtrs. 7 & 8

Gtr. 7
divisi

P.S.

Gtrs. 1 & 2 tacet

Gtr. 3 tacet

Fadd4 F Fadd4 F B♭5 G C5 A

End Voc. Fig. 3

Noth - ing hap - pens to no - where and no - where.

Gtrs. 1 & 2

Rhy. Fill 2

End Rhy. Fill 2

Gtr. 3

Gtrs. 7 & 8

Guitar Solo

Gtrs. 7 & 8 tacet

D5 F5 G5 F5 C D5

*Gtrs. 10 (acous.) & 11 (elec.)

mf

*Gtr. 11 w/ clean tone & reverb.

Gtr. 9 (elec.)

mf

w/ dist. P.M. P.M. P.M. P.M.

let ring *let ring* *let ring* *let ring*

Gtrs. 7 & 8

dist. off

F5 G5

Gtrs. 10 & 11

Gtr. 9

P.M. P.M. P.M. P.M.

F5 C D5 F5 G5

P.M. P.M. P.M. P.M.

F5 C D5

Look up,

P.M. P.M.

Pre-Chorus

Gtr. 6: w/ Rhy. Fig. 4
Gtr. 9 tacet

Gtrs. 10 & 11 tacet

D7 D7/C B♭5 A5

look down. There's a cra - zy world out - side, we're not a - bout to lose our pride.

let ring Gtr. 7

Gtr. 7

Gtrs. 1 & 2

Gtrs. 10 & 11
divisi

let ring w/ dist.

Gtr. 7
divisi

P.S.

Interlude

Gtrs. 1 & 2: w/ Riff A (2 times)

Gtr. 7 tacet

Gtr. 7

Gtr. 3: w/ Rhy. Fig. 1

C F/C B♭/C F/C C

It can

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 2: w/ Riff A (1 1/2 times)
Gtr. 3: w/ Rhy. Fig. 1

F/C B♭/C F/C

hap - pen to you, it can hap - pen to me. It can hap - pen to you, it can

(It can hap - pen to you, it can hap - pen to me, it can hap - pen to ev -

Bkgd. Voc.: w/ Voc. Fig. 3
Gtr. 3: w/ Rhy. Fig. 2 (1st 2 meas.)

C F/C B♭/C

hap - pen to me. It can hap - pen to you, it can hap - pen to me. It can

'ry - one e - ven - tu - al - ly. As you hap - pen to see, it will hap - pen to be,

Gtr. 3: w/ Rhy. Fill 2

Gtrs. 1 & 2 tacet

Fadd4 F Faddd4 F B♭5 G C5 A

hap - pen to you. ...no - where and no - where.

noth - ing hap - pens to no - where and no - where.

Gtrs. 1 & 2

Gtr. 12 (elec.)

mf

w/ clean tone

Gtrs. 7 & 8

Interlude

Gtrs. 7 & 8 tacet

D5 Csus4 C

You can

Gtr. 12

Gtrs. 7 & 8

Gtrs. 1 & 2

Gtr. 6

P.S.

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 2: w/ Riff A (till fade)
Gtr. 3: w/ Rhy. Fig. 1
Gtr. 12 tacet

F/C B♭/C F/C

fool your - self. You can cheat un - til you're blind.

Gtr. 7

Gtr. 6

Gtrs. 6 & 7 tacet

Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2 (till fade)

C F/C B♭/C F/C

You can cut your heart, it can hap - pen.

C F/C B♭/C F/C

You can mend the wires. You can feed the soul a - part.

(La, la, la, la, la. La, la, la, la, la. La.

Gtr. 8

Gtrs. 7 & 8

Gtr. 7
divisi

P.S.

Gtrs. 7 & 8 tacet

C F/C B♭/C F/C

You can touch your life. You can bring your soul a - live.

Voc. Fig. 4

La, la, la, la, la. La, la, la, la, la.)

Begin fade

Bkgd. Voc.: w/ Voc. Fig. 1
Bkgd. Voc.: w/ Voc. Fig. 4 (till fade)

C F/C B♭/C F/C

You can know your life, you can live your life for you.

End Voc. Fig. 4

Gtr. 8

Gtr. 7

15

Gtrs. 7 & 8 tacet

Bkgd. Voc.: w/ Voc. Fig. 2

C F/C B♭/C F/C

You can give your - self. You can love your - self.

Fade out

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)

C F/C B♭/C

You can love your - self.

from Marillion – *Misplaced Childhood*

Lavender

Words and Music by Derek Dick, Mark Kelly, Ian Mosley, Peter Trewavas and Steve Rothery

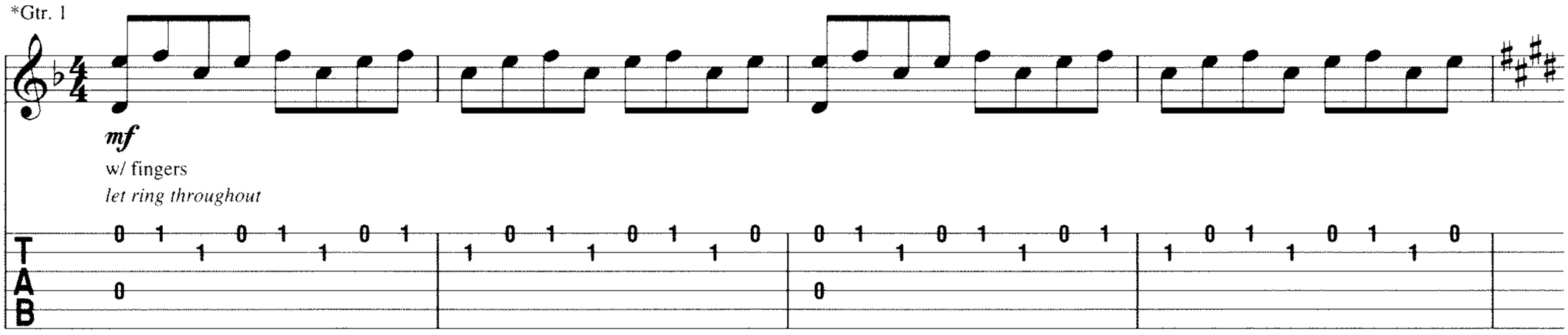
Gtr. 3: Capo II

Intro

Moderately fast ♩ = 107

** Dm9

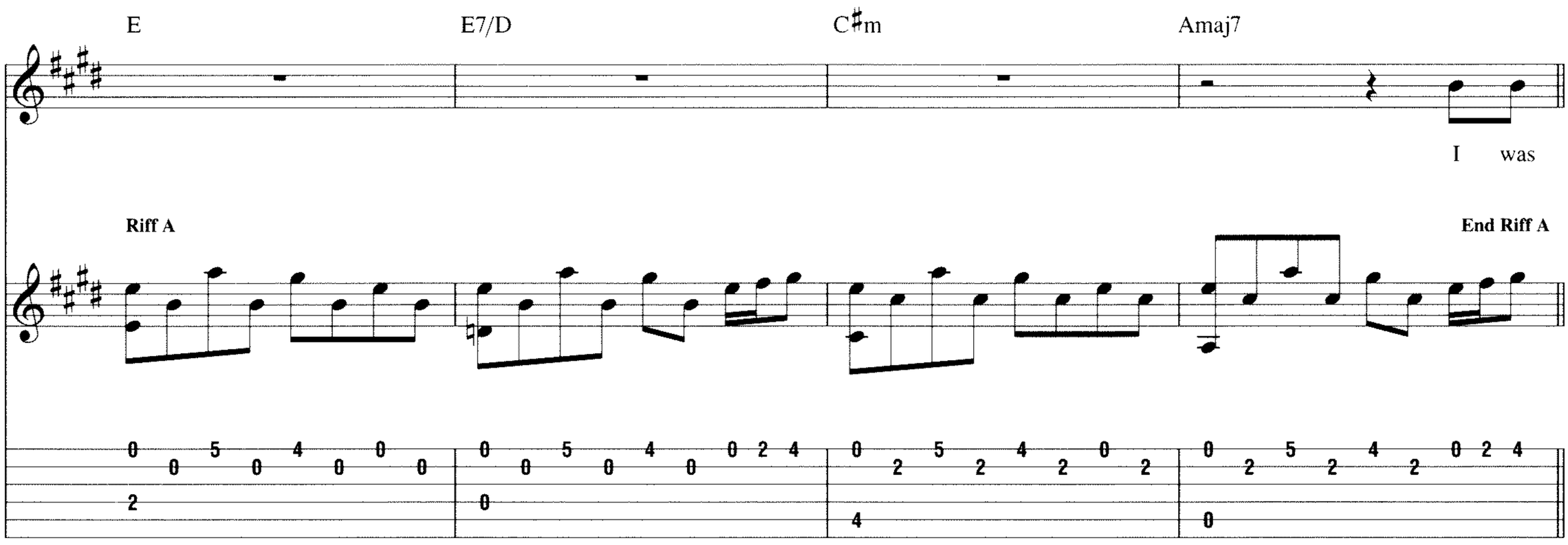
*Gtr. 1



*Piano arr. for gtr.

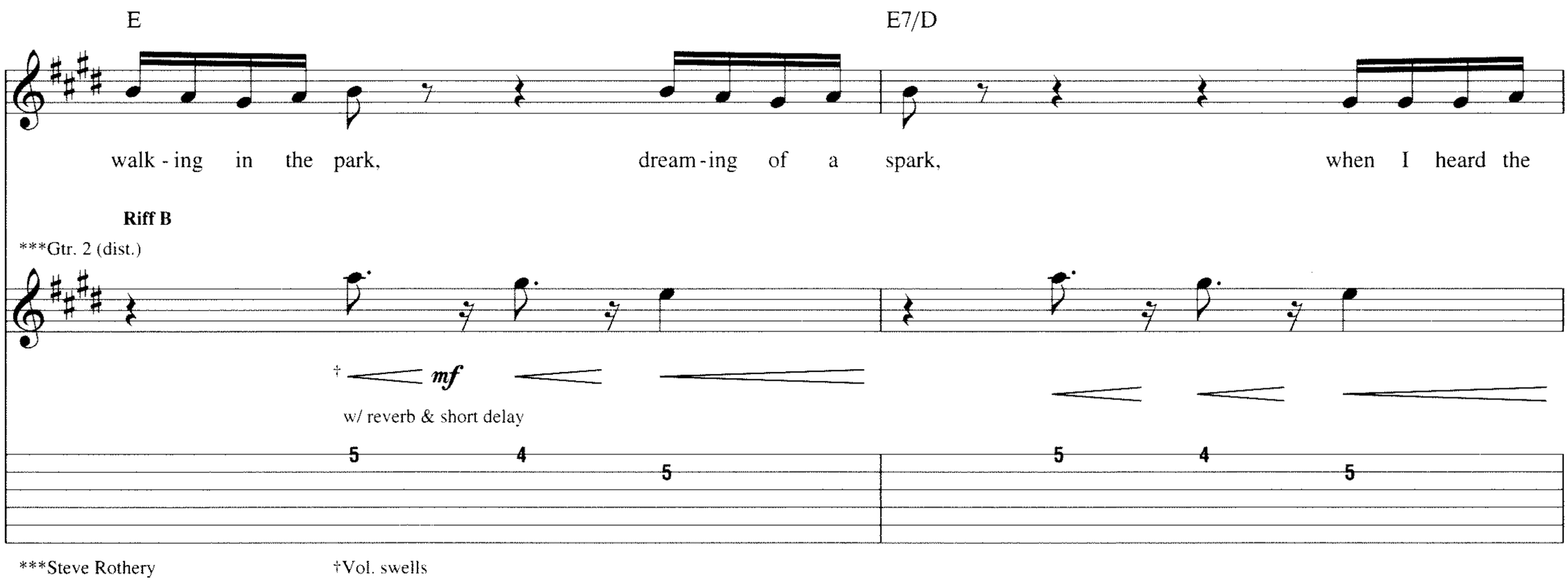
**Chord symbols reflect implied harmony.

Slower ♩ = 67



Verse

Gtr. 1: w/ Riff A (3 times)



***Steve Rothery

†Vol. swells

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C♯m Amaj7

sprin - klers whis - per, shim - mer in ___ the haze ___ of sum - mer lawns. Then I heard the

End Riff B

5 4 5 5 4 7

Gtr. 2: w/ Riff B (2 times)

E E7/D

chil - dren sing - ing, they were run - nin' through the rain - bows. They were sing - in' a song ___

C♯m Amaj7

___ for you, well, it seemed to be a song for you, ___ the one I want - ed to write ___

E E7/D C♯m Amaj7

___ for ___ you, ___ for ___ you, you.

Chorus

Gtr. 1: w/ Riff A (4 times)

E E7/D

*(D) (D7/C)

Lav - en - der's ___ blue, ___ dil - ly, dil - ly, lav - en - der's ___ green. ___

Riff C

Gtr. 3 (clean)

mp

let ring throughout

3 2 3 2 0 0 3 2 3 3 3 0

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

C♯m
(Bm)

Amaj7
(Gmaj7)

When I ___ am ___ King, ___ dil - ly, dil - ly, you will ___ be ___ Queen. A pen - ny for your

End Riff C

Gtr. 3: w/ Riff C (3 times)

E
(D)

E7/D
(D7/C)

thoughts, my ___ dear, a pen - ny for your thoughts, my ___ dear. ___ I. O.

C♯m
(Bm)

Amaj7
(Gmaj7)

U. for your love. I. O. U. for your love.

E
(D)

E7/D
(D7/C)

Lav - en - der's ___ green, ___ dil - ly, dil - ly, lav - en - der's ___ blue. ___

C♯m
(Bm)

Amaj7
(Gmaj7)

When you ___ love ___ me, dil - ly, dil - ly, I will ___ love ___ you. ___ A pen - ny for your

E
(D)

E7/D
(D7/C)

thoughts, my ___ dear, a pen - ny for your thoughts, my ___ dear. I. O.

C♯m
(Bm)

Amaj7
(Gmaj7)

U. for your love, I. O. U. for your love, ___ for your

Outro-Guitar Solo

Gtr. 1: w/ Riff A (1 3/4 times)

E E7/D C♯m

love, for your love, for your love.

Gtr. 2

8va

f

1/2 1/2 1/2

16 (16) 17 16 16 (16) 17 16 (16) 17 16

Amaj7 E

8va

1/2 1/2 1 1/2

16 (16) 17 16/18 17 19 19 (19) 17 18 16 (16) 17 16

E7/D C♯m

8va

1/2 1 1/2

16 (16) 17 17 (17) 16 (16) 17 16

Amaj7 E

Gtr. 2

8va

1/2 1 1 1/2

16 (16) 17 16/18 17 19 19 (19) 17 (17)

Gtr. 1

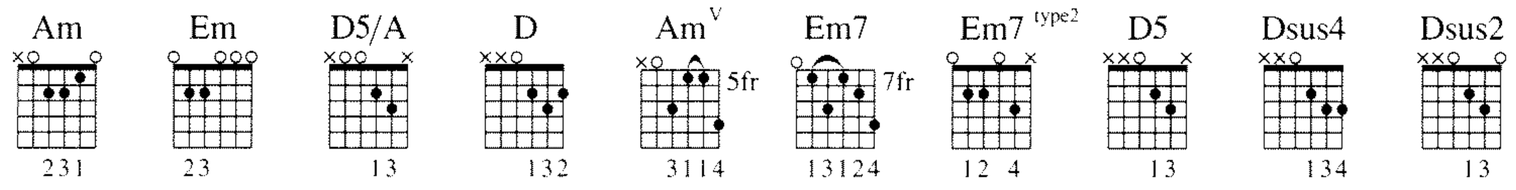
0 2 5 2 4 2 4 2 0 0

0 0

from Emerson, Lake & Palmer – *Emerson, Lake & Palmer*

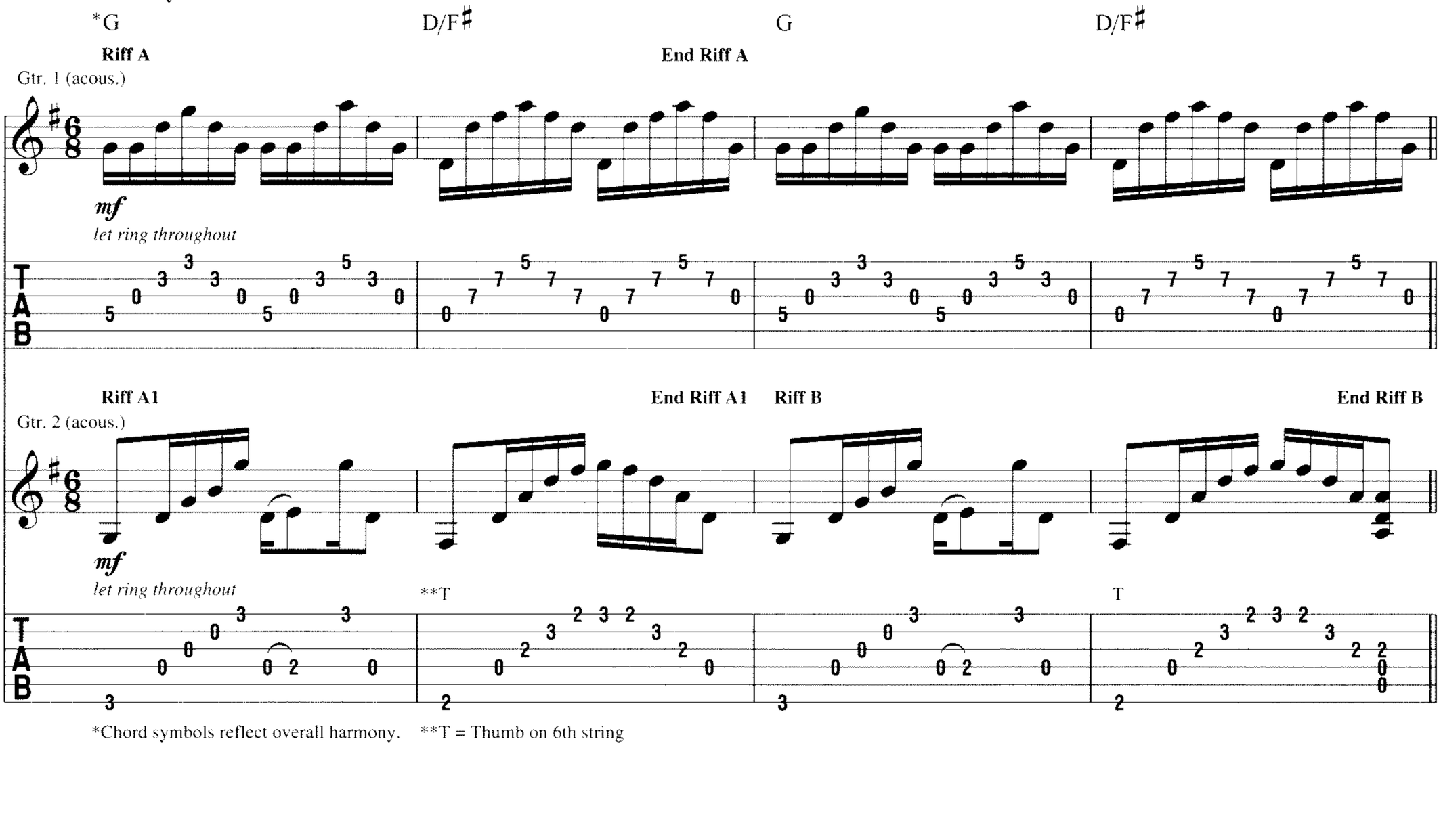
Lucky Man

Words and Music by Greg Lake



Intro

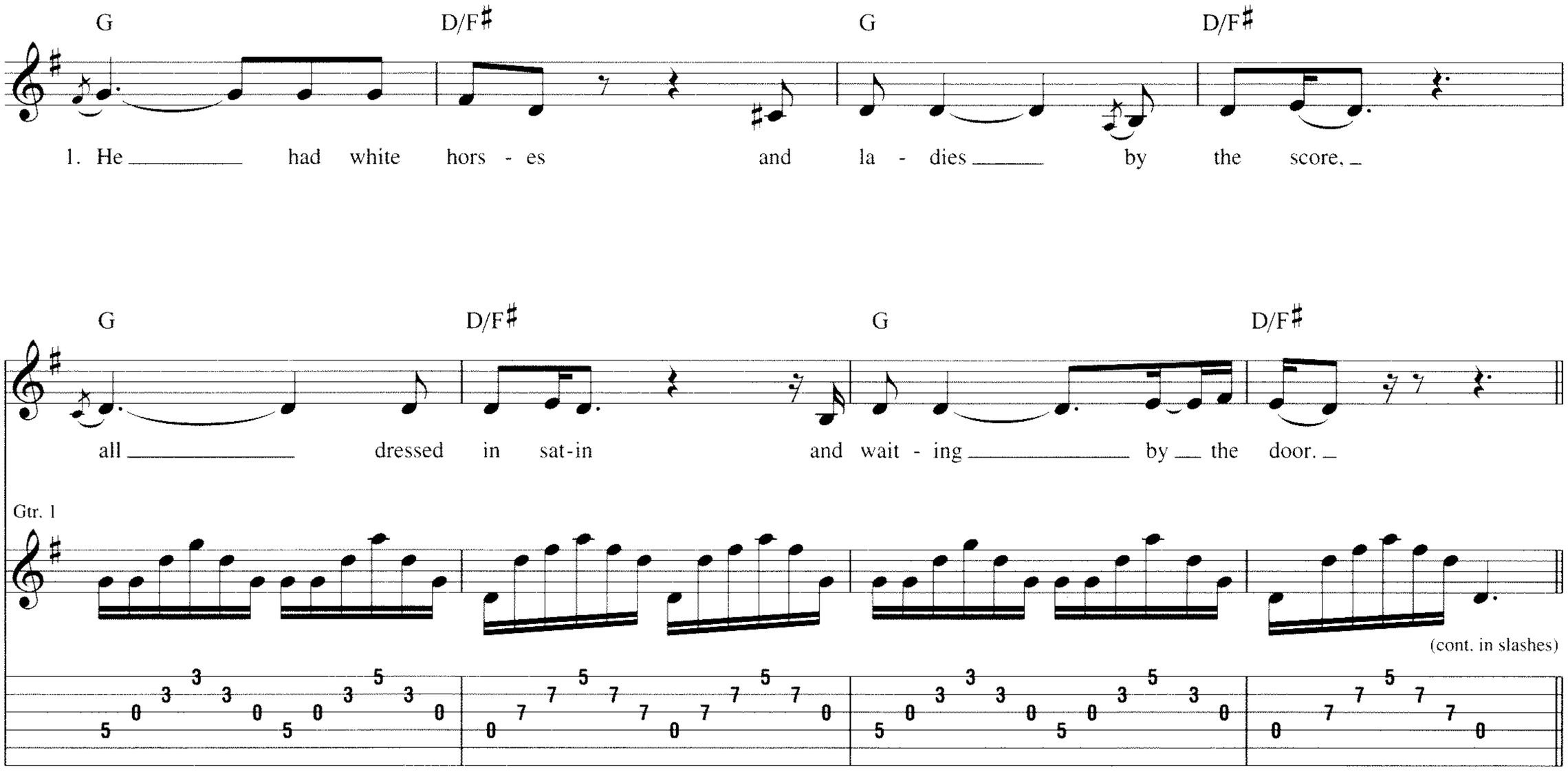
Moderately ♩. = 52



*Chord symbols reflect overall harmony. **T = Thumb on 6th string

Verse

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff A1 (4 times)



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Chorus

Am Em D5/A

Rhy. Fig. 1 **End Rhy. Fig. 1**

Gtr. 1

Oo, what a luck-y man he was.

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 1

Am Em D Dsus4 D Dsus4 D Dsus2 D

Oo, what a luck - y man he was.

Verse

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff A1 (3 times)

G D/F♯ G D/F♯

2. White lace and feath-ers, they made up his bed: a

Gtr. 2: w/ Riff B

G D/F♯ G D/F♯

gold cov-ered mat - tress on which he was laid.

Gtr. 1

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Am Em D Dsus4 D Dsus2 D Dsus4 D Dsus2

Oo, what a luck - y man he was.

Gtr. 2

Am Em D Dsus4 D Dsus2 D

Oo, what a luck - y man he was.

Guitar Solo

G Dadd$^2_4$/F♯ G Dadd$^2_4$/F♯

Voc. Fig. 1 **End Voc. Fig. 1**

(Ah, ah.)

Gtr. 3 (elec.)

f

w/ dist.

Gtr. 1

Gtr. 2

T T

Bkgd. Voc.: w/ Voc. Fig. 1

G Dadd$^{2}_{4}$/F♯ G Dadd$^{2}_{4}$/F♯

8va loco

1/2 1/2 1/2

let ring

(cont. in slashes)

T T

Am Em D

Gtr. 1

Voc. Fig. 2 **End Voc. Fig. 2**

(Ah.

Gtr. 3

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 1

Am Em D Dsus4 D Dsus2 D Dsus4 D Dsus2

3. He

Ah.)

Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)
Gtr. 3 tacet

G D/F♯ G D/F♯

went to fight wars for his coun - try and his king. Of his

G D/F♯ G D/F♯

hon-or and his glo-ry the peo - ple would sing.

(Mm.)

Gtr. 1

(cont. in slashes)

Gtr. 2

T T

Chorus

Am[V] Em7 D5/A

Gtr. 1

Oo, what a luck-y man he was.

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 1

Am Em D Dsus4 D Dsus2 D

Oo, what a luck-y man he was. 4. A

Gtr. 2

Verse

Gtr. 2: w/ Riff A1 (4 times)

G D/F♯ G D/F♯

bul-let had found him, his blood ran as he cried. No

Gtr. 4 (elec.)

* *mp*

3

w/ fuzz

12 13 12 12 7 8 7

*Vol. swell

Gtr. 1

G D/F♯ G D/F♯

mon-ey ___ could ___ save him, so he laid down and he died. ___

(cont. in slashes)

Chorus

Gtr. 4 tacet

Am^{V} Em7 D5

Gtr. 1

Oo, ___ what a luck-y man he ___ was. ___

Gtr. 2

*Gtr. 5

**

*Synth. arr. for gtr.

**Vol. swell

Gtr. 1: w/ Rhy. Fig. 1

Am Em D Dsus4 D Dsus2 D Dsus4 D Dsus2

Oo, what a luck-y man he was.

(cont. in slashes)

Outro-Synth Solo

Bkgd. Voc.: w/ Voc. Fig. 2 (5 times)

Am Em D Dsus4 D Dsus2

*Gtrs. 1 & 2

Gtr. 5

w/ bar

*Composite arrangement

D Am Em

(Gtr. 1, cont. in notation)

D Dsus4 D Dsus2 D Am

Gtr. 2

Gtr. 5

w/ bar

Gtr. 1

Em D Dsus4 D Dsus2 D Am

w/ bar

Em D Dsus4 D Dsus2

Gtr. 1: w/ Rhy. Fig. 1

Am Em D Dsus4 D Dsus2

Gtr. 2

Gtr. 5

8va

w/ bar w/ bar

-1

Gtr. 2 tacet

D D

8va loco

Gtr. 5

w/ bar w/ bar

grad. ascent

-1 -1 1/2 -1/2

Gtr. 5 tacet

N.C.

(Drums & Synth)

7

w/ bar

from Pink Floyd – *The Dark Side of the Moon*

Money

Words and Music by Roger Waters

Intro

Moderately ♩ = 122 (♫ = ♩³♪)

N.C.(Bm7)

*Gtr. 1

(cash register sounds)

(approx. 12 sec.)

mf

Riff A **End Riff A**

1/4 1/4 1/4 1/4

*Bass arr. for gtr.

Gtr. 1: w/ Riff A, 4 times

*Bm7

Gtr. 2
(slight dist.)

mf

Gtr. 3: w/ Riff B

Gtr. 3
(clean)

Riff B **End Riff B**

mf

w/ amplifier vibrato

*Chord symbols reflect overall tonality.

Verse

Gtr. 1: w/ Riff A, 2 times

Bm7

1. Mon - ey, ah, get a - way. You get a

Gtr. 2

Rhy. Fig. 1

Gtr. 3

Riff C

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Gtr. 1: w/ Riff A, 2 times
Gtr. 3: w/ Riff C

good job with more pay and you're o - kay. Mon - ey, it's a

Gtr. 2

1/4 1/4

Gtr. 3

End Riff C

(4)

Gtr. 1

Riff D

End Riff D

1/4 1/4 1/4

gas. Grab that cash with both hands and make a stash.

Gtr. 1: w/ Riff D

Rhy. Fig. 1

End Rhy. Fig. 1

1/4 1/4

Gtr. 2 tacet

F♯m

Em7

New car, cav - i - ar, four star day - dream. Think I'll buy me a foot - ball ____

Gtrs. 1 & 4 (clean)

Riff E

mf

End Riff E

1/4

Gtr. 3

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Riff A, 2 times

Bm7

Gtr. 4 tacet

3

____ team.

Gtr. 2

Gtr. 3

Gtr. 4

𝄋 Verse

Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Rhy. Fig. 1, simile
Gtr. 3: w/ Riff C, 2 times

Bm7

Gtr. 1: w/ Riff D

2. Mon - ey, well, get back. I'm all right, Jack, keep your hands off of my ___
3. Mon - ey, it's a crime. Share it fair - ly, but don't take a slice of my_

Gtr. 1: w/ Riff A, 2 times

3

___ stack. Mon - ey, ___ it's a
___ pie. Mon - ey, ___ so they

Gtr. 1: w/ Riff D

hit. Ah, don't give me that do good - y good bull -
say, is the root of all e - vil to -

To Coda ⊕

Gtr. 1: w/ Riff E
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 4: w/ Riff E, 2nd time

Gtr. 4: w/ Fill 1, 2nd time

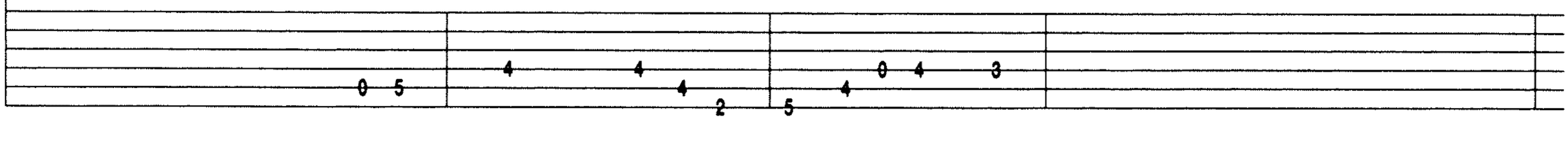
Gtr. 2 tacet

F♯m

Em7

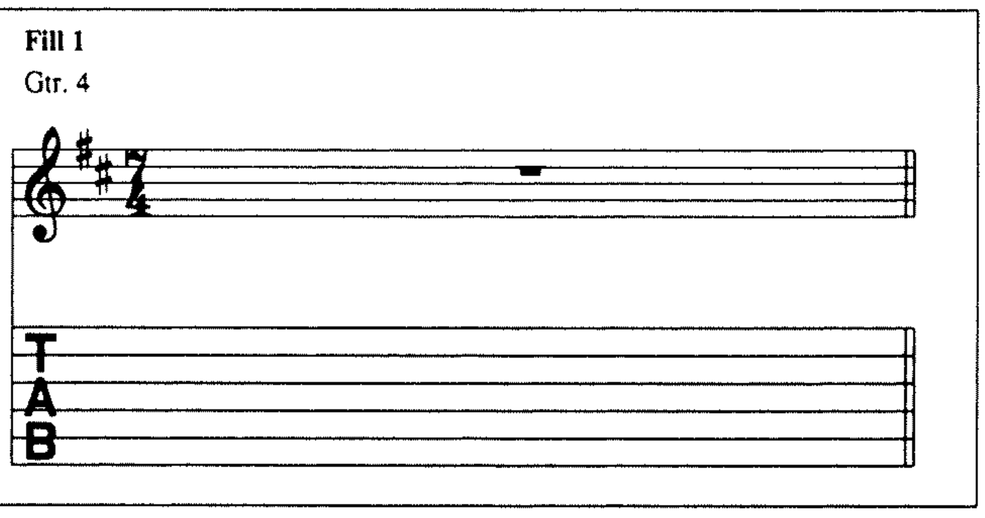
- shit I'm in the high fi - del - i - ty first class trav-el-ling set, and I think I need a Lear_
- day. But if you ask for a rise it's no sur - prise that they're giv - ing none a - way,_

Gtr. 4



Fill 1

Gtr. 4



Gtr. 1: w/ Riff A, 2 times

Bm7

jet.

Gtr. 4 tacet

Saxophone Solo

Gtr. 1: w/ Riff A, 8 times

Gtr. 3: w/ Riff B, 4 times, simile

Bm7

Gtr. 2

Gtr. 3

Gtr. 4

1/4

Em7

Gtr. 2

Gtr. 1

1/4 1/4 1/4

Gtr. 3

Gtr. 1: w/ Riff A, 4 times

Gtr. 3: w/ Riff B, 2 times, simile

Bm7

Gtr. 2

Gtr. 3: w/ Rhy. Fig. 2

Gtr. 2 tacet

F♯m

Gtrs. 1 & 4

Em7

Gtrs. 1 & 3 tacet

B5

Gtr. 4

f

w/ slight dist.

Gtr. 5

f

w/ slight dist.

Guitar Solo

Bm7

*Gtrs. 4 & 5

w/ reverb & delay

full full full

*composite arrangement

Em7

full full full full

1/4 1/4 1/4

Bm7

full

full

full

F♯m7

N.C.

full

full

Gtr. 4

Bm7

1/4

grad. bend

full

Gtr. 5

1/4

Gtr. 5 tacet

Gtr. 4

mf

full

full

full

Em7

full full full full full full

Bm7

full full

F♯m7 N.C.

full full

f

Gtr. 5 Bm7 Gtr. 3 tacet

full full

Gtr. 4

full 1/4

Gtr. 3

8va

Gtr. 5

full full full full

Gtr. 4

Gtr. 2

8va loco

grad. release

Rhy. Fig. 3 End Rhy. Fig. 3

Em7

8va

full full full full

2

Bm7

8va

Gtr. 5

Gtr. 4: w/ Rhy. Fig. 3, simile

full full full full full

Gtr. 2

F♯m7

Gtr. 4 tacet

N.C.

8va

loco

Gtr. 5

full full full

Gtr. 4

Gtr. 2

Gtr. 1: w/ Riff A, 2 times

Bm7

Gtr. 5 tacet

D. S. al Coda

Gtr. 5

Gtr. 2

Gtr. 3

Coda

Outro

Gtr. 1 tacet

Bm7

a - way, a - way, 'way, a - way,

Gtr. 2 **Rhy. Fig. 4** **End Rhy. Fig. 4**

Gtr. 3

Gtr. 4 **Riff G** **End Riff G**

1/4 1/4 1/4 1/4

Begin Fade

Gtr. 3 tacet

w/ misc. dialogue, till fade

a - way, a - way, a - way.

Gtr. 2

Gtr. 4

1/4 1/4 1/4 1/4 1/4 1/4

Gtr. 2: w/ Rhy. Fig. 4, 2 times
Gtr. 4: w/ Riff G, 2 times
w/ Voc. ad lib., till fade

Gtr. 2: w/ Rhy. Fig. 4, 1st meas.

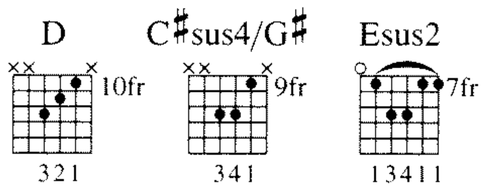
Gtr. 2 tacet

Fade Out

from Fates Warning - *Inside Out*

Monument

Written by Jim Matheos



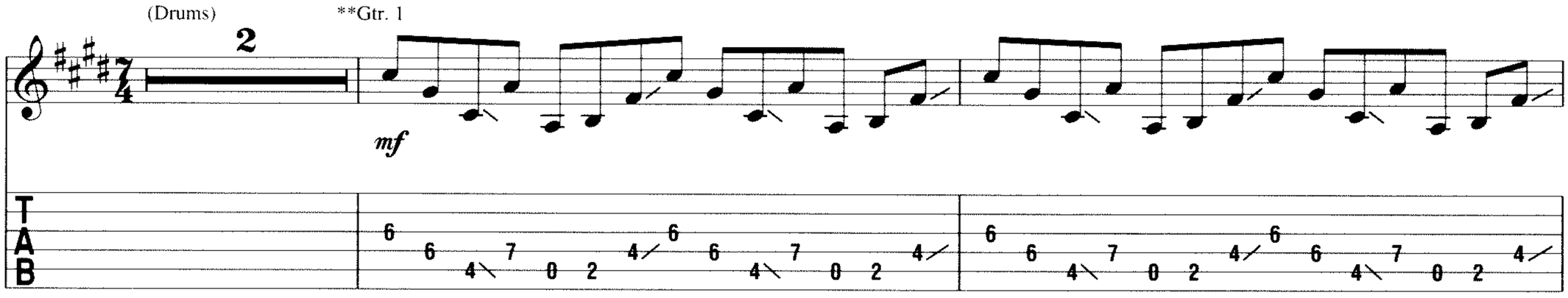
Intro

Moderately fast ♩ = 152

N.C. *C♯5 A5 B5 C♯5 A5 B5 C♯5 A5 B5 C♯5 A5 B5

Riff A **End Riff A**

(Drums) **Gtr. 1



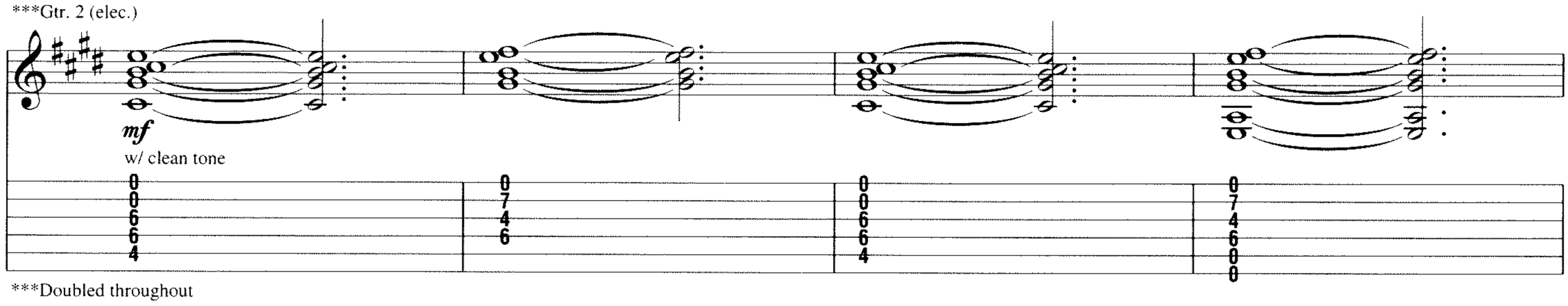
*Chord symbols reflect implied harmony.

**Elec. bass arr. for gtr.

Gtr. 1: w/ Riff A (2 times)

†C♯m7 Amaj13 C♯m7 Amaj13/E

***Gtr. 2 (elec.)



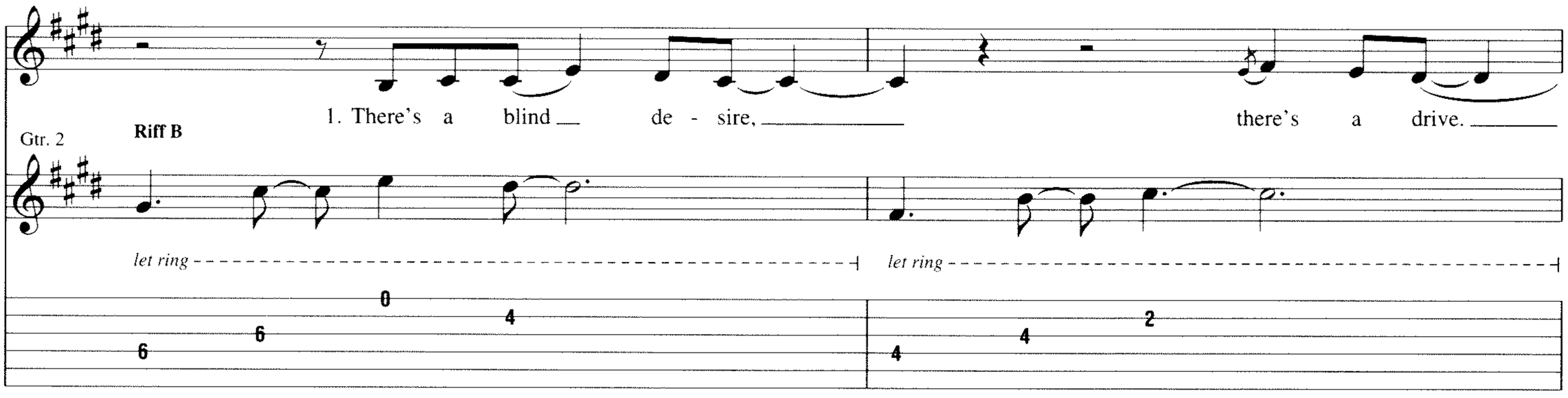
***Doubled throughout

†Chord symbols reflect overall harmony.

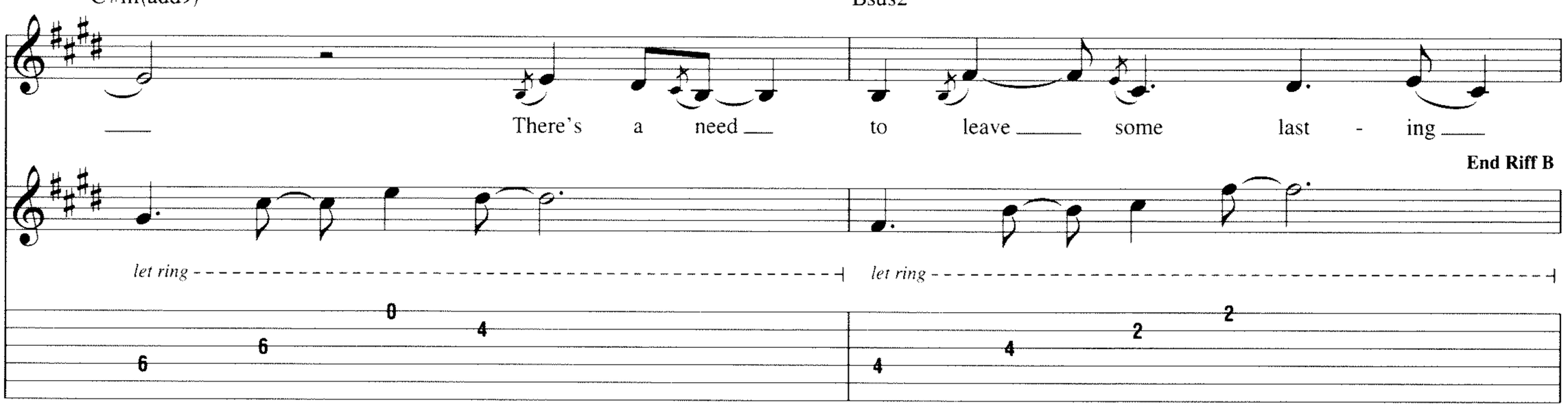
Verse

Gtr. 1: w/ Riff A (5 times)

C♯m(add9) Bsus2



C♯m(add9) Bsus2



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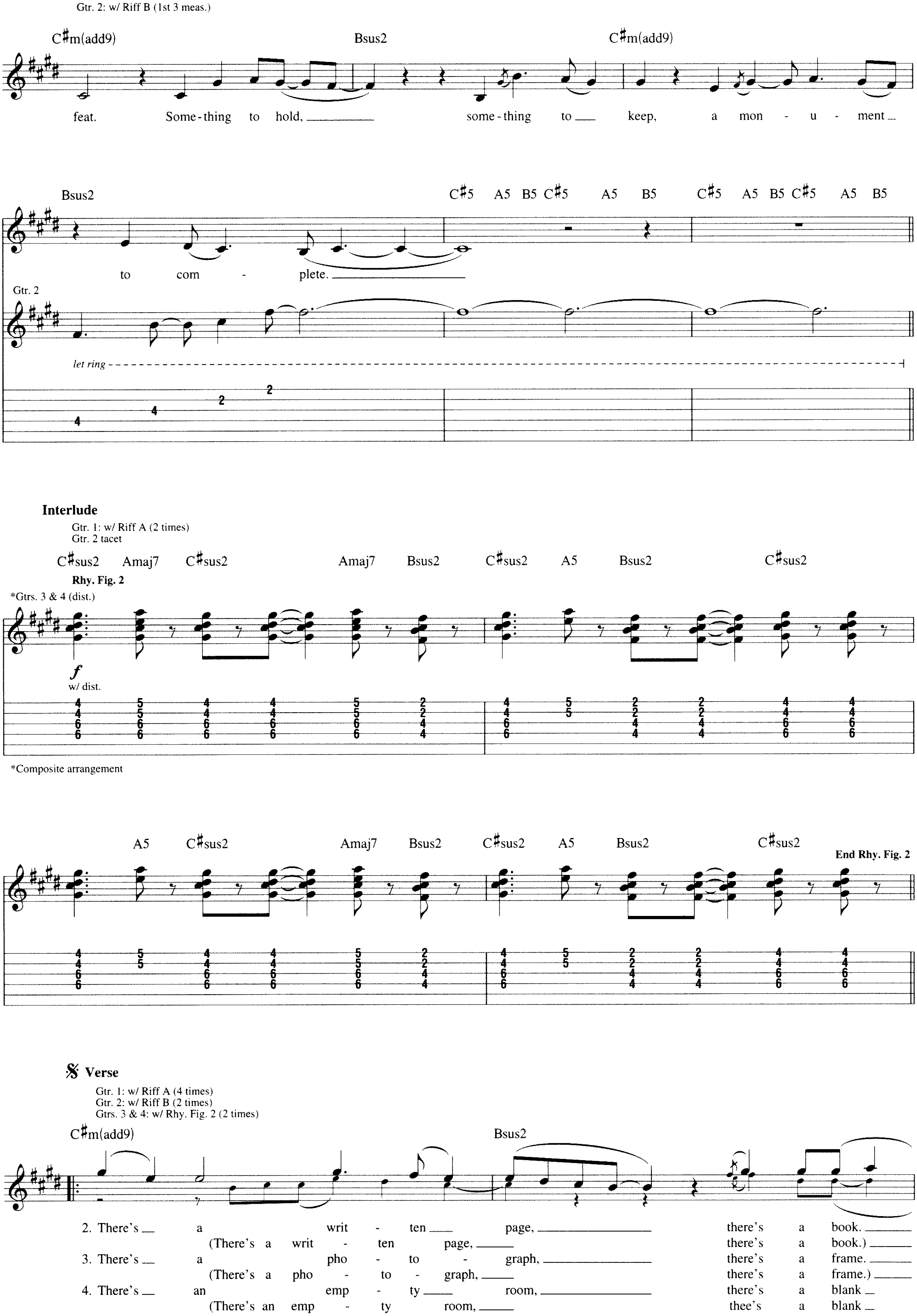

Gtr. 2: w/ Riff B (1st 3 meas.)
C#m(add9) Bsus2 C#m(add9)
feat. Some-thing to hold, some-thing to keep, a mon - u - ment
Bsus2 C#5 A5 B5 C#5 A5 B5 C#5 A5 B5 C#5 A5 B5
to com - plete.
Gtr. 2
let ring
Interlude
Gtr. 1: w/ Riff A (2 times)
Gtr. 2 tacet
C#sus2 Amaj7 C#sus2 Amaj7 Bsus2 C#sus2 A5 Bsus2 C#sus2
Rhy. Fig. 2
*Gtrs. 3 & 4 (dist.)
f
w/ dist.
*Composite arrangement
A5 C#sus2 Amaj7 Bsus2 C#sus2 A5 Bsus2 C#sus2
End Rhy. Fig. 2
Verse
Gtr. 1: w/ Riff A (4 times)
Gtr. 2: w/ Riff B (2 times)
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)
C#m(add9) Bsus2
2. There's a writ - ten page, there's a book.
(There's a writ - ten page, there's a book.)
3. There's a pho - to - graph, there's a frame.
(There's a pho - to - graph, there's a frame.)
4. There's an emp - ty room, there's a blank
(There's an emp - ty room, thee's a blank

C♯m(add9) Bsus2

____ There's a search __ for ____ some - thing to ____ say. ____

____

____ There's a time, ___ a mo - ment ___ to con - fine. ____

____

page. There's a pic - ture ____ left ____ in - com - plete. ___

page.)

C♯m(add9) Bsus2

Some - thing to share, _____ some - thing ___ to

Some - thing to save, _____ some - thing ___ to

Some - thing is lost, _____ some - thing ___ re -

C♯m(add9) Bsus2

speak, a mon - u - ment to con - vey.

see, a mon - u - ment to en - shrine.

mains, a mon - u - ment to de - feat.

Chorus

G♯5 Amaj7 B6

2., 4. Is it fic - tion? _____

3. Is it per - form - ance? __

Gtr. 5 (elec.)

Riff C1

f

w/ dist.

P.M.

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

Gtr. 3 (elec.)

Riff C

mf

w/ dist.

let ring

let ring *let ring*

4 4 5 4 7 4

6 7 4

Gtr. 4

Rhy. Fig. 3

6 7 4

6 7 4

4 4 2

C♯5 D5 G♯5 Amaj7

(Is is con - fes - sion? ___
(Is is ex - pres - sion? ___

Is it a

P.M.

let ring let ring

Gtrs. 3 & 5: w/ Riffs C & C1
Gtr. 4: w/ Rhy. Fig. 3

B6 F♯5 C♯5 D5 G♯5 Amaj7

pas - sion,... Is it per -
...or just a ___ pro - fes - sion? Is it fic -

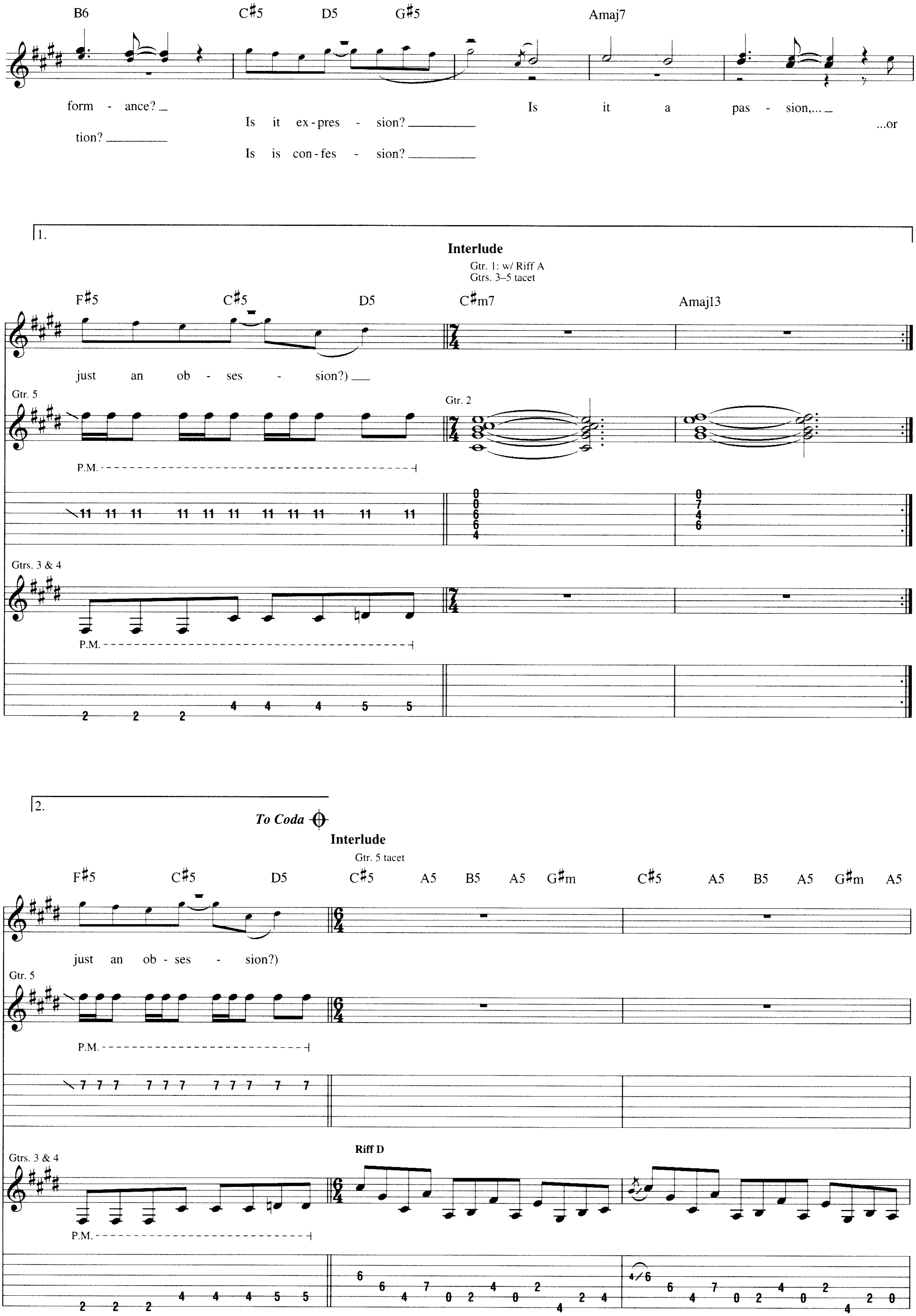
End Riff C1

P.M.

End Riff C

let ring

End Rhy. Fig. 3


B6 C♯5 D5 G♯5 Amaj7
form - ance?
tion?
Is it ex - pres - sion?
Is is con - fes - sion?
Is it a pas - sion,...
...or
1.
Interlude
Gtr. 1: w/ Riff A
Gtrs. 3–5 tacet
F♯5 C♯5 D5 C♯m7 Amaj13
just an ob - ses - sion?)
Gtr. 5
P.M.
Gtr. 2
Gtrs. 3 & 4
P.M.
2.
To Coda
Interlude
Gtr. 5 tacet
F♯5 C♯5 D5 C♯5 A5 B5 A5 G♯m C♯5 A5 B5 A5 G♯m A5
just an ob - ses - sion?)
Gtr. 5
P.M.
Gtrs. 3 & 4
Riff D
P.M.

C♯5 A5 B5 A5 G♯m C♯5 A5 B5 A5 G♯m A5

End Riff D

Guitar Solo

Gtrs. 3 & 4: w/ Riff E (7 times)

C♯5 F♯5 B5 C♯5 F♯5 B5

*Gtr. 6 (elec.) *15ma*

f

w/ dist.

**

*Frank Aresti **Hypothetical fret location. Note sounded by pressing string against middle pickup.

Gtrs. 3 & 4

Riff E

End Riff E

P.M.

C♯5 F♯5 B5 C♯5 F♯5 B5

Gtr. 6 *15ma*

P.M.

C♯5 F♯5 B5 C♯5 F♯5 B5

C♯5 F♯5 B5 C♯5 F♯5 B5

C♯5 F♯5 B5 C♯5 F♯5 B5

8va

grad. release

C♯5 F♯5 B5 C♯5 F♯5 B5

8va

C♯5 F♯5 B5 C♯5 F♯5 B5

8va

*Slide tap finger.

Half-time feel

Gtr. 6 tacet

D C♯sus4/G♯

Rhy. Fig. 4

Gtr. 3

8va

*Gtr. 7 (elec.)

f

*Frank Aresti

Riff F

Gtr. 4

P.M.

D

Esus2

End Rhy. Fig. 4

T

P.M.

End Riff F

Gtr. 3: w/ Rhy. Fig. 4 (1st 3 meas.)
Gtr. 4: w/ Riff F (1st 2 meas.)

Dadd9

C♯7sus4

8va

Gtr. 7

Dadd9

Esus2

Gtr. 3

End half-time feel

(cont. in notation)

8va

Gtr. 7

grad. bend

Gtr. 4

P.M.

Guitar Solo

Gtrs. 3 & 4: w/ Riff G (2 times)
Gtr. 7 tacet

C♯5 F♯5 B5 C♯5 F♯5 B5 C♯5 F♯5 B5 C♯5

Gtr. 7

8va

(18) 18 18 18 18 18 18 18

*Gtr. 8 (nylon-str. acous.)

mp *mf*

w/ pick

9 9 9 9

*Jim Matheos

Riff G

End Riff G

Gtrs. 3 & 4

P.M.

4 2 2 4 2 4 2 4 4

F♯5 B5 C♯5 F♯5 B5 C♯5 F♯5 B5

Gtr. 8

9 9 2 3 2 1 2 3 1 2 3 2 3 2 1

Gtrs. 3 & 4: w/ Riff G (4 times)

C♯5 F♯5 B5 C♯5 F♯5 B5 C♯5 F♯5 B5 C♯5

Gtr. 8

2 2 4 5 5 5 5 5 4 2 4 2 0 2 5 6 7 7 6 9 6 7 6 9 6 7

Gtrs. 3 & 4

3

P.M.

4 2 2 4 2 4 2 4 4

Gtr. 8

F♯5 B5 C♯5 F♯5 B5 C♯5 F♯5 B5

C♯5 F♯5 B5 C♯5 F♯5 B5 C♯5 F♯5 B5 C♯5

Half-time feel

Gtr. 3: w/ Rhy. Fig. 4
Gtr. 4: w/ Riff F

F♯5 B5 Dadd9 C♯7sus4

Gtr. 3: w/ Rhy. Fig. 4 (1st 3 meas.)
Gtr. 4: w/ Riff F (1st meas.)

Dadd9 Esus2 Dadd9

let ring

C♯7sus4 Dadd9

End half-time feel

Esus2

Gtr. 8

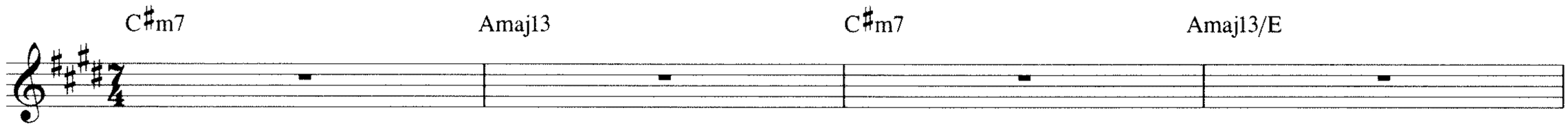
Gtr. 3

Gtr. 4

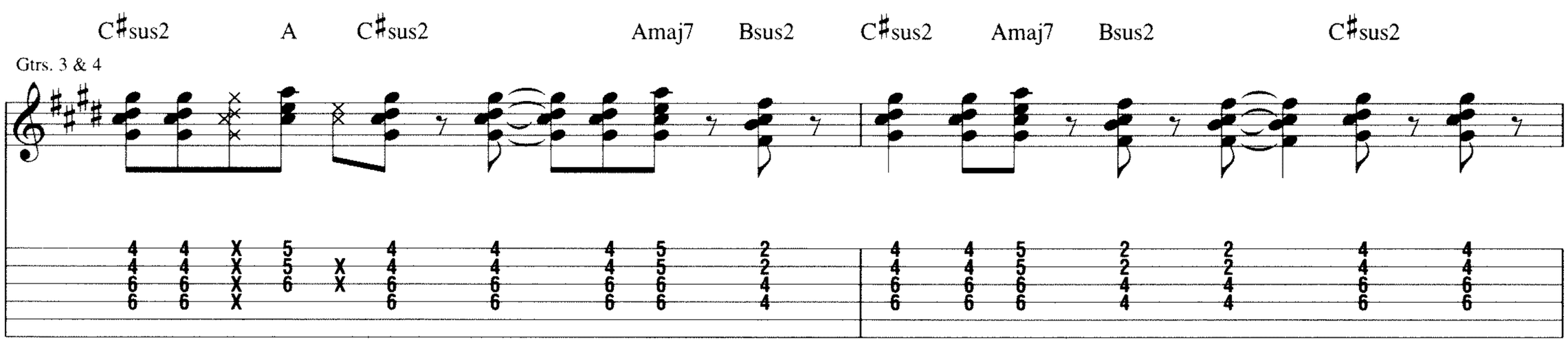
P.M.

Interlude

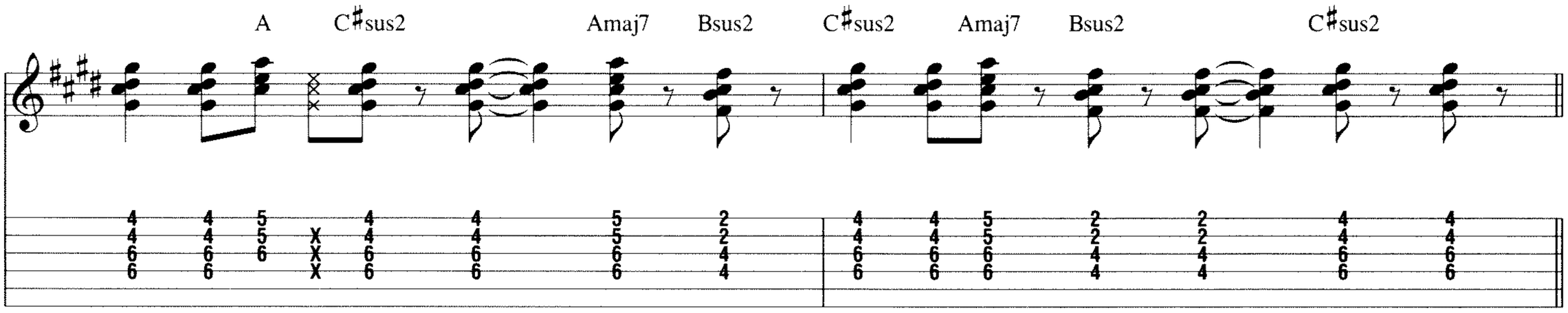
Gtr. 1: w/ Riff A (1 1/2 times)
Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 3, 4 & 8 tacet



Gtr. 1: w/ Riff A (2 times)



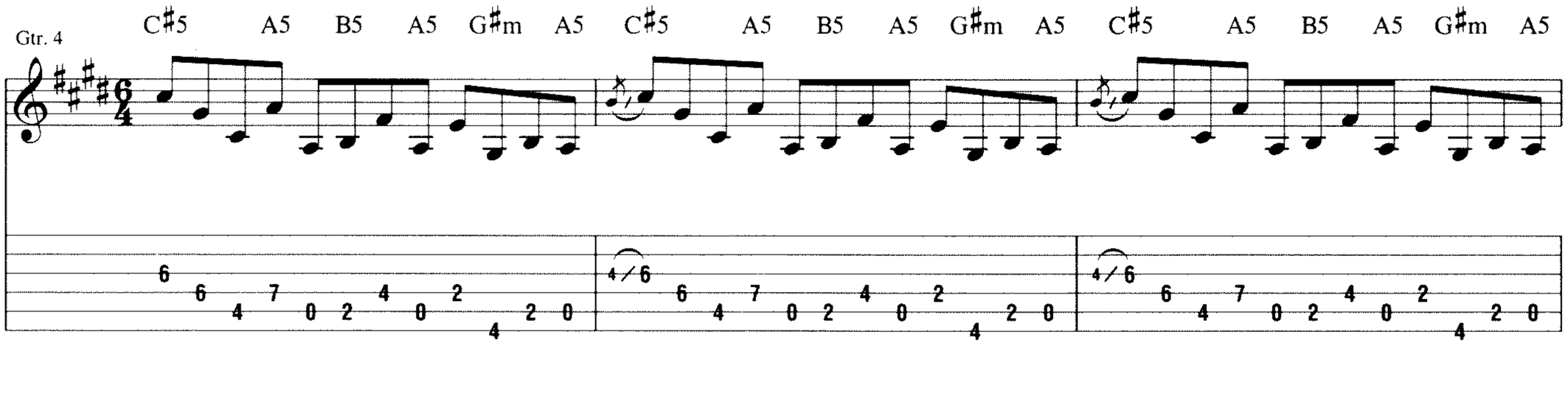
D.S. al Coda
(take 2nd ending)



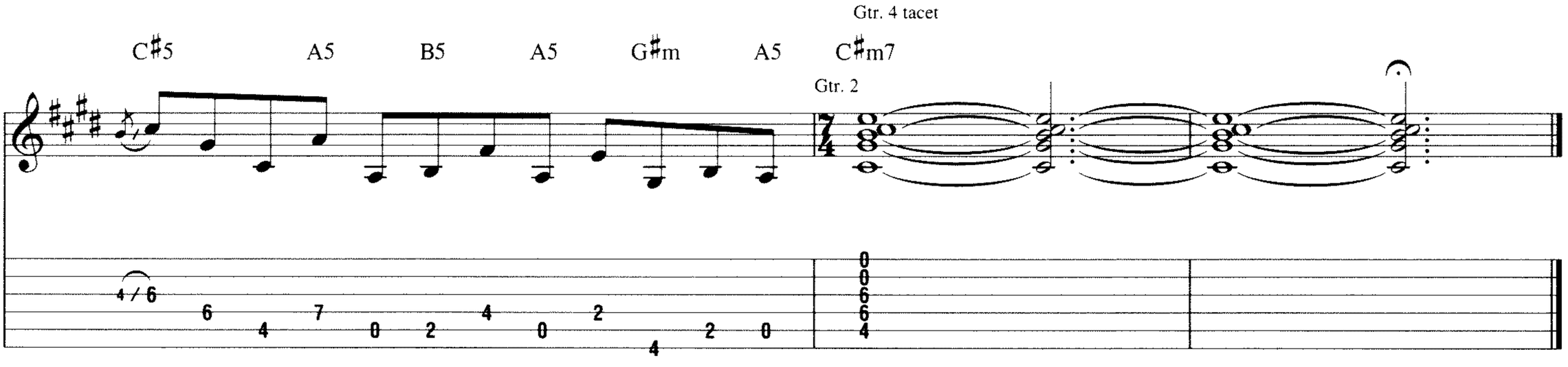
Coda

Outro

Gtr. 3: w/ Riff D
Gtr. 5 tacet



Fade out



from Mastodon - *Crack the Skye*

Oblivion

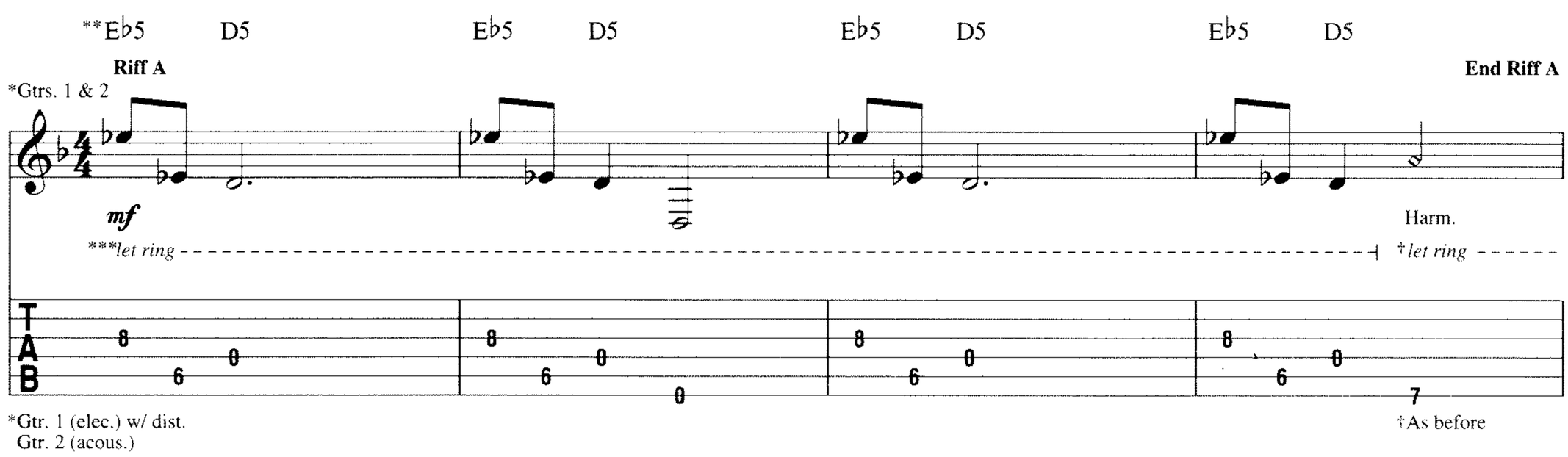
Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 103

Riff A **End Riff A**



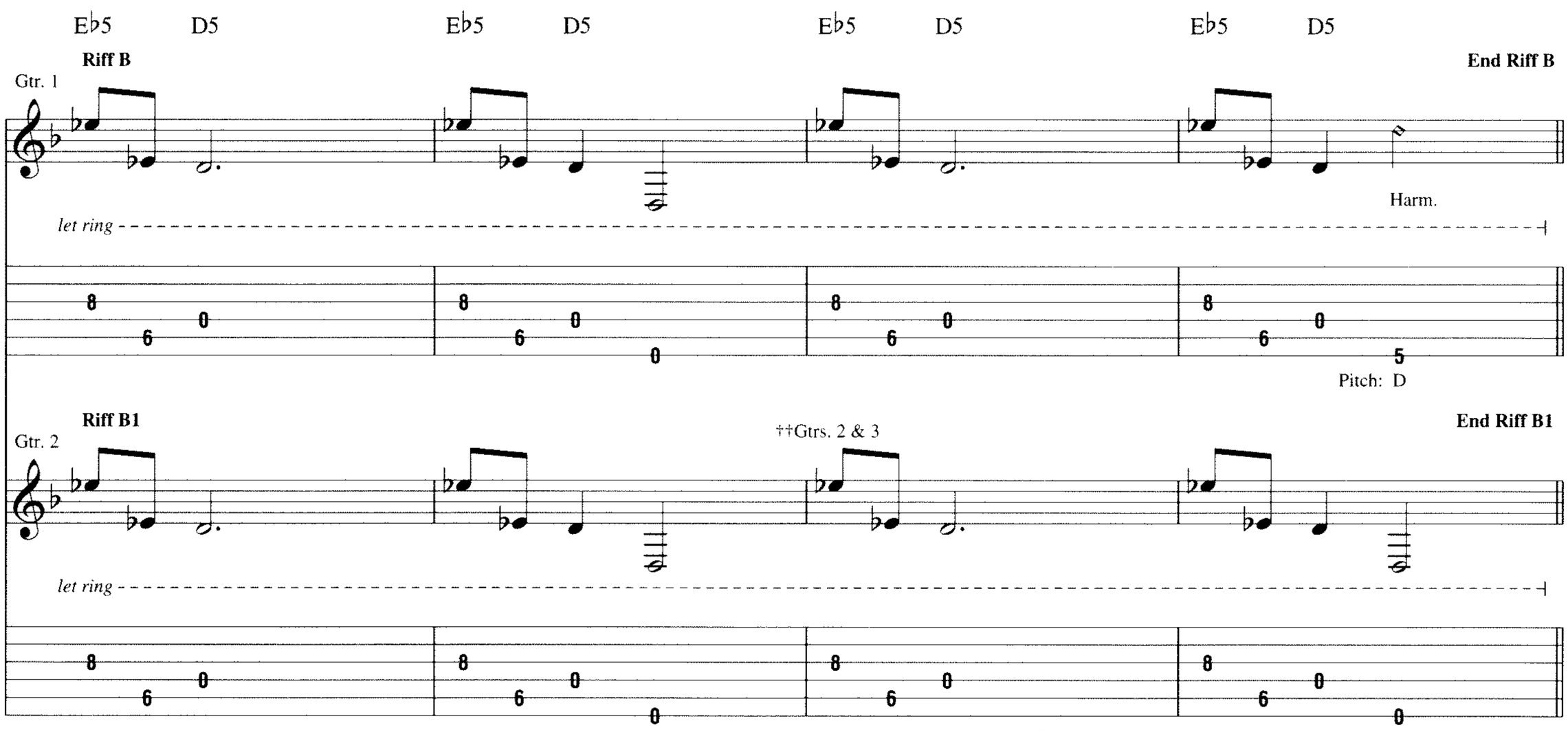
*Gtr. 1 (elec.) w/ dist.
Gtr. 2 (acous.)

†As before

**Chord symbols reflect implied harmony.

***Applies to 4th & 6th strings only.

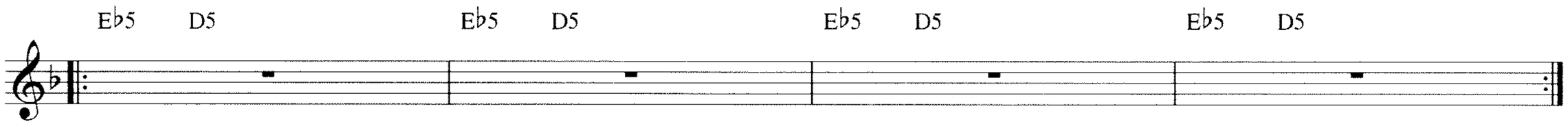
Riff B **End Riff B**



Riff B1 **End Riff B1**

††Gtr. 3 (elec.) w/ dist., played ***mf***.

1st time, Gtr. 1: w/ Riff A
Gtrs. 2 & 3: w/ Riff B1 (2 times)
2nd time, Gtr. 1: w/ Riff B



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Eb5 D5 C5 D5 Eb5 D5 C5 D5

Gtrs. 1, 2 & 3

Play 3 times

*let ring

*Applies to 4th & 6th strings only.

F5 D5 E5 D5 F5 D5 E5 F5 D5 E5 D5 F5 D5 E5

Gtrs. 1 & 2

let ring

Gtr. 3

let ring

Verse

♩. = 88

Half-time feel

Gtr. 2 tacet

Eb6(no3rd) Eb5 Eb6(no3rd) Eb5 Eb6(no3rd)

1. I flew be - yond the sun be - fore it ___ was

Riff C

Gtrs. 1 & 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

**w/ echo set for quarter-note regeneration w/ 1 repeat.

D6(no3rd) D D6(no3rd) D D6(no3rd)

time. ___ Burn - ing all ___ the gold that held me ___ in -

End Riff C

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtrs. 1 & 3: w/ Riff C

E♭6(no3rd) E♭5 E♭6(no3rd) E♭5 E♭6(no3rd)

side my shell. Wait - ing for you to pull me back

End half-time feel

D6(no3rd) D D6(no3rd) D D6(no3rd)

in. I al - most had the world in my

𝄋 Pre-Chorus

Gm6

Lost love, bright eyes fad - ing

{ 1. sights.
{ 2. doom.

Riff D

Gtrs. 1 & 3

P.M. P.M. P.M. P.M. P.M. P.M.

Gm7

fast - er than stars fall - ing.

End Riff D

P.M. P.M.

Gtrs. 1 & 3: w/ Riff D

Gm6

How can I tell you that I

(♫ = ♫)

Gm7

failed? Tell you I

𝄋𝄋 Chorus

Half-time feel

3rd time, Gtr. 2 tacet

Dm Asus2

*

failed? ___

Fall - ing from ___ grace ___ 'cause I been a - way ___ too long. ___ Leav -

Gtr. 3 **Riff E1** **End Riff E1**

P.M. - - -┤

Gtr. 1 **Riff E** **End Riff E**

P.M. - - -┤ P.M. - - -┤

*3rd time, upstemmed vocal tacet

Gtrs. 1 & 3: w/ Riffs E & E1

Dm Asus2

- ing you ___ be - hind ___ with my ___ lone - some song. ___ Now ___

To Coda 1

To Coda 2

(♫ = ♫)

Gsus2

___ I'm ___ lost ___ in o - bliv -

Fill 1 **End Fill 1**

Gtrs. 1 & 3

P.M. - - - - - -┤

Verse

Gtrs. 1 & 3: w/ Riff C (2 times)

E♭6(no3rd) E♭5 E♭6(no3rd) E♭5 E♭6(no3rd)

- i - on. ___ 2. I tried to bur - row a hole ___ in - to ___ the

D6(no3rd) D D6(no3rd) D D6(no3rd)

ground ___ break - ing all the fin - gers and the nails

Eb6(no3rd) Eb5 Eb6(no3rd) Eb5 Eb6(no3rd)

from my hand. The eyes ___ of the child see ___ no

D.S. al Coda 1
End half-time feel

D6(no3rd) D D6(no3rd) D D6(no3rd)

wrong, ___ ig - no - rant bliss, im - pend - ing

Coda 1

Gtrs. 1 & 3: w/ Fill 1 (last meas.) Gtrs. 1 & 3: w/ Riffs E & E1 (2 times)

Dm

___ Fall - ing from ___ grace ___ 'cause I been a - way ___

Asus2 Dm

___ too long. ___ Leav - ing you ___ be - hind ___ with my ___ lone -

Gtrs. 1 & 3: w/ Fill 1

Asus2 Gsus2

- some song. ___ Now ___ I'm ___ lost ___ in o - bliv -

Interlude

D5 C♯7♯11 D5 C♯7♯11

- i - on. ___

Riff F1 **End Riff F1**

Gtr. 2

let ring *let ring* *let ring* *let ring*

Riff F **End Riff F**

Gtrs. 1 & 3

let ring *let ring*

(♫ = ♫)

Gtrs. 1 & 3: w/ Riff F
Gtr. 2: w/ Riff F1

D5 C♯7♯11 D5 C♯7♯11

Guitar Solo

D(♭9)(no3rd)

Gtr. 4 (elec.)

f

w/ dist.

1 3/4

Riff G1

Gtr. 2

let ring

Riff G

Gtrs. 1 & 3

let ring

B♭maj9♭5

End Riff G1

let ring

End Riff G

let ring

Gtrs. 1 & 3: w/ Riff G

Gtr. 2: w/ Riff G1

D(♭9)(no3rd)

Gtr. 4

End half-time feel

B♭maj9♭5

D♯(♭9)(no3rd)

Gtr. 4

Gtrs. 1, 2 & 3

let ring

Guitar Solo
Half-time feel

Em9

Gtr. 4 tacet

Gtr. 5 (elec.)

f

w/ dist.

Gtr. 4

Riff H

End Riff H

Gtrs. 1, 2 & 3

let ring

Gtrs. 1, 2 & 3: w/ Riff H

Gtr. 5

Asus2/G

D6/A

Gtr. 4

17
X
14

16 / 17
X
13 / 14

14
X
11

Gtr. 5

(12) (12)

10 12 10

12 / 14

Gtrs. 1, 2 & 3

let ring

let ring

B♭add♯11

(14)
11

14 / 15 / 13
X
11 / 12 / 10

(14)

12 14 12

10

let ring

let ring

Gtr. 4 tacet

Gm6 F♯m7 Gm6 Am F♯m7

Gtr. 5

Riff I **End Riff I**

Gtrs. 1, 2 & 3

let ring

Gtrs. 1, 2 & 3: w/ Riff I

Gm6 F♯m7 Gm6 Am F♯m7

Gtr. 5

let ring

Gtr. 5 tacet

B♭5 A5 B♭5 C5 B♭5 C5 D5 B♭5 A5 B♭5 C5 B♭5 C5 D5 C5 D5 E5 D5 C5

Gtr. 5

*Gtrs. 1 & 3

P.M.

*Composite arrangement

D.S.S. al Coda 2

(♩♩ = ♩♩)

D5 B♭5 A5 B♭5 C5 B♭5 C5 D5 Dm

Gtrs. 1, 2 & 3

P.M.

Coda 2

Gtrs. 1 & 3: w/ Fill 1 (last meas.)

Gtrs. 1 & 3: w/ Riffs E & E1 (2 times)

Dm

___ Fall - ing from ___ grace ___ 'cause I been a - way ___

Asus2 Dm

___ too long. ___ Leav - ing you ___ be - hind ___ with my lone -

Gtrs. 1 & 2: w/ Fill 1

Asus2 Gsus2

- some song. ___ Now ___ I'm ___ lost ___ in o - bliv -

Outro

D5 Dm A5 Asus2

- i - on. ___ In o - bliv -

Gtr. 4

14 17 14 17/19 14 17 14 14
X X X X X X X X
12 15 12 15/17 15 12 12

Gtr. 3

Riff J1 **End Riff J1**

10 9 10 9 12 9 10 7 7 7 7 9 7 5 5 7
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
8 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8
0 0 0 0 0 0 0 0

Gtr. 1

Riff J **End Riff J**

10 7 10 7 8 7 5 5 7
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
8 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8
0 0 0 0 0 0 0 0

Gtrs. 1 & 3: w/ Riffs J & J1

D5 Dm A5 Asus2

- i - on.

Gtr. 4

G5 Gsus2 D5 Dm

In o - bliv - i - on.

Gtr. 4

Gtr. 3

Gtr. 1

from Kansas - *Point of Know Return*

Portrait (He Knew)

Words and Music by Kerry Livgren and Steve Walsh

Intro

Moderately ♩ = 94 (♪♪ = ♩³♪)

(drums) 2 — Gtr. 1 (dist.) — (drums & keybd.) 4 — *D — F/D — G/D — B♭/D

fade in — *mp* — *f*

*Chord symbols reflect implied tonality.

C/D G/D F/D N.C. — D — F/D G/D B♭/D — C/D G/D F/D N.C. — A

C Bm E A — C Bm E F♯m — E — F♯m — E

D — F♯m — C♯m

F♯m — C♯m — D — Am — Dm C B♭ Gm — A — N.C.

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Verse

D5 B♭5 B♭sus2

1. He had an - oth - er i - de - a, you might have heard his name, _

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

**slight P.M. throughout

*composite arrangement

**next 8 meas.

F5 C5 G5

he lived a - lone with a vi - sion, not look - ing for for - tune and fame.

D5 B♭5

Nev - er said too much to speak of, he was off in an - oth - er plane, _

F5 C5 G5

the words that he said were a mys - ter - y, no - bod - y's sure he was sane. But he

End Rhy. Fig. 1

Chorus

D5 F5 G5 D5 F5 G5 D5 G5

knew, knew more than me and you, no one could see his view, where was he go - ing to?

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Rhy. Fig. 1, simile, 2nd time

D5 B♭5 B♭sus2

2. He was in search of an an-swer, the na - ture of what we are,
3. He had a dif-f'rent i - de - a, a glimpse of a mas-ter plan,

Gtr. 2

P.M.

full

F5 C5 G5

he was tired of do - ing a new way, he was bright as a star.
he could see in - to the fu - ture, the true vi - sion of a man.

1/4

D5 B♭5

But no - bod - y un - der - stood him, his num - bers are not that way,
But there's some - thing he nev - er told us, it died when he went a - way,

full

F5 C5 G5

he's lost in the deep - est of deep - er, and no one could grab him to - day. But he
if on - ly he could have been with us, no tell - ing what he might say. ___ But he

full full 1/4

Chorus

D5 F5 G5 D5 F5 G5 D5 G5

knew, knew more than me and you, ___ no one could see his view, ___ where was he go - ing to? ___
knew, knew more than me and you, ___ no one could see his view, ___ where was he go - ing to? ___

Gtrs. 1 & 2

D5 F5 G5 D5 F5 G5

___ And he tried, but be - fore he could tell us he died, when he left us the peo - ple cried, ___
___ And he knew, you could tell by the pic - ture he drew, it was to - tal - ly some-thing new, ___

To Coda **Guitar Solo**

D5 G5 N.C.(Dm)

___ where was he go - ing to? ___ Yeah, _____ yeah. _____
___ where was he go - ing to? ___

Gtr. 2

hold bend

full

Gtr. 1

8va

full full full full full

grad. release
1 1/2

8va

*Played slightly ahead of the beat.

8va

full full full

N.C.(Dm)

8va

full

(15)

15

(15)

Gtr. 2 tacet

Gtr. 1

C

B♭

F7

E♭7

G♭

A♭

E♭

F5

G5

A5

N.C.

w/ bar

D.S. al Coda

Coda

Outro

Double-Time ♩ = 166

D5

Yeah, yeah. Ah.

Gtr. 2

Gtr. 1

Gtr. 1

N.C.(Dm)

Gtrs. 1 & 2

E5 D5/E E5 D5/E E5

Gtr. 1

1 1/2 1 1/2

Gtr. 2

P.M. P.M.

G5/E E5 D5/E

full full 1/2

P.M.

E5 D5/E E5 G5/E G7

semi-P.H.

full

P.M.

semi-P.H. semi-P.H.

1/2 1/2

1/2

full full full

full

E5

semi-P.H.

P.M.

P.M.

full full full full full full

P.M. P.M. P.M.

1/2

P.M. P.M. P.M. P.M.

full

G7

P.M.

1/4

8va

full full full 1/2 full

P.M.

8va

full

P.M.

Gtr. 1 tacet

Gtr. 2 Em

full full full

Gtrs. 1 & 2

full full full

Gtr. 1 Gtrs. 1 & 2

Gtr. 2 *divisi*

rit.

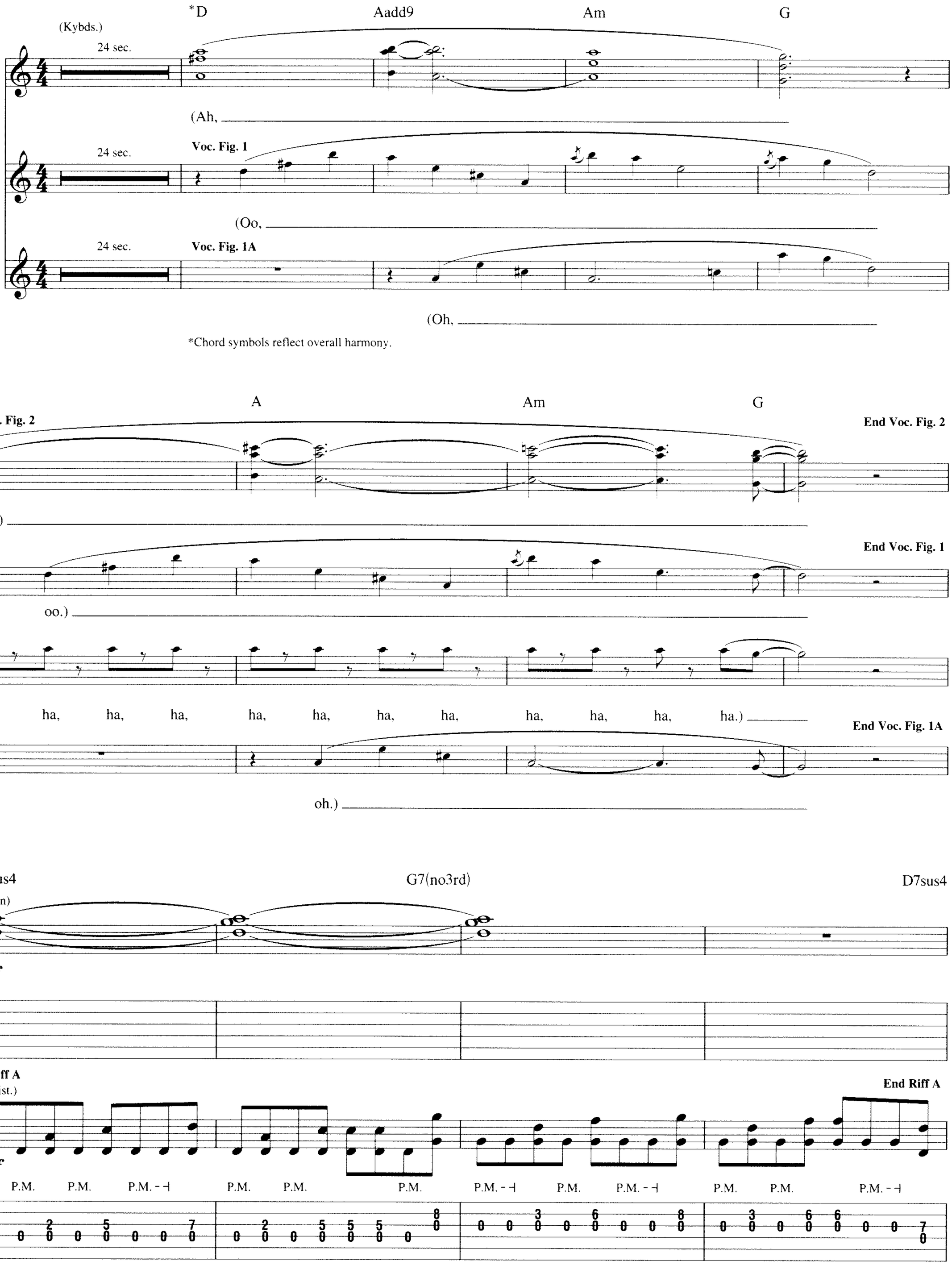
full full full

from Yes – *Big Generator*

Rhythm of Love

Words and Music by John Anderson, Trevor Rabin, Chris Squire, Tony Kaye and Alan White

Intro
Moderately fast ♩ = 143



*Chord symbols reflect overall harmony.

**Doubled throughout

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Gtr. 1 tacet

G7(no3rd)

Rhy. Fig. 1

End Rhy. Fig. 1

Riff B

End Riff B

P.M. - ⊣ P.M. P.M. - ⊣ P.M. P.M. P.M. - ⊣ P.M. - ⊣ P.M. P.M. - ⊣ P.M. P.M. P.M. - - - - - - - -

Verse

D7(no3rd) G7(no3rd) D7sus4

1. In - no - cence, no an - swer to your break - ing heart, if

*Gtr. 3

mf

*Organ arr. for gtr.

Gtr. 2

Riff C

End Riff C

P.M.

Gtr. 3 tacet

G7sus4 G7 G7(no3rd) D7(no3rd)

the sit - u - a - tion some - times falls a - part. Then in

Riff D

End Riff D

P.M.

Gtr. 2: w/ Riff D

G7(no3rd) D7(no3rd)

this ec - sta - cy your charms are fro - zen. No e - mo -

G7(no3rd)

- tion fall - ing through your arms.

(Fall - ing through your arms.)

(Fall - ing through your

Gtr. 2

P.M. P.M. P.M.

Pre-Chorus

Bkgd. Voc.: w/ Voc. Figs. 1 & 1A
Gtr. 1 tacet

D A Am G

Morn - ing, day - dream, time still's grow - ing short - er.

Voc. Fig. 3 **End Voc. Fig. 3**

(Ah.)

arms.)

Gtr. 4 (dist.)

mf

P.M.

Bkgd. Voc.: w/ Voc. Fig. 2

Gtrs. 4 & 5 tacet

Gtr. 1 tacet

D A Am Gsus2 N.C.

3

Take me o - ver, lead me to the wa - ter, to the rhy-thm of love.

(Oo, oo, oo, oo, oo, oo, oo, oo, oo, oo, oo, oo.)

Gtr. 5 (dist.)

Gtr. 1

Gtr. 1

mf

Gtr. 5
divisi

P.M.

5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4 | 3 3 3 3 3 3 3

Gtr. 4

P.M.

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0

Chorus

Gtr. 2: w/ Riff A

D7(no3rd) G7(no3rd) D7sus4

To the rhy - thm of love,

Riff E **End Riff E**

Gtr. 6 (clean)

mf

w/ reverb

10 12 | 10 10 12 | 10 12 | 10/12 10

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff B
Gtr. 6: w/ Riff E

G7(no3rd)

the rhy - thm of love, love, love. 2. Why

(Love.)

Verse

Gtr. 2: w/ Riff C

Gtr. 3 tacet

D7(no3rd) G7(no3rd) D7(no3rd)

should I es - cort you to your se - cret needs? Climb -

Gtr. 3

13 15
14 14
12 12

Gtr. 2: w/ Riff D

G7(no3rd) D7(no3rd)

- ing up your lad - der, I keep fall - ing down. An -

G7(no3rd) D7(no3rd)

- y way will do, an - y - one will do, when you dance to your dark - est tune. Sur-round -

Gtr. 2

P.M.

Gtr. 7 (dist.)

mf

Gtr. 7 tacet

G7(no3rd)

- ed as you crawl a - round the room.

(Sur-round - ed. Crawl a - round the room.)

(Crawl a - round the room.)

P.M. P.M. P.M.

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 3
Gtr. 2 tacet

D A Am G

Night - time fe - ver burn - ing 'til you're high - er.

(Oo, oo,

(Oh,

(Oo, oo, oo, oo, oo, oo, oo, oo,

Gtr. 4

P.M.

Bkgd. Voc.: w/ Voc. Fig. 2

Gtr. 4 tacet

Gtr. 1 tacet

D A Am G N.C.

Take me o - ver, lead me through the fi - re. The rhy-thm of love.

oo, ah.)

oh, ah.)

oo, oo, oo, oo, oo, oo, oo, oo, oo, oo, oo, oo, ah.)

Gtr. 1

Gtr. 1

Gtr. 4
divisi

P.M.

5
8
7

Chorus

Gtr. 2: w/ Riff A
Gtr. 6: w/ Riff E

D7(no3rd) G7(no3rd) D7sus4

To the rhy - thm of love,

Gtr. 1: w/ Rhy. Fig. 1

G7(no3rd) D7(no3rd)

the rhy-thm of love. To the rhy-thm of love.

Gtr. 2

Riff F **End Riff F**

P.M. - ⊣ P.M. P.M. - ⊣ P.M. P.M. P.M. - ⊣ P.M. - ⊣ P.M. P.M. - ⊣ P.M. P.M. P.M. - ⊣

Gtr. 2: w/ Riff E

G7(no3rd) D7(no3rd)

The rhy - thm of love.

Voc. Fig. 4 **End Voc. Fig. 4**

(Morn - ing day - dream, mid - night fe - ver.

Gtr. 2: w/ Riff B

G7(no3rd)

Morn - ing day - dream, mid - night fe - ver.)

(Rhy - thm of love.)

(Rhy - thm of love.)

Gtr. 1

5
8
7

Interlude

Gtr. 2: w/ Riff A

D7(no3rd)

Gtr. 1 tacet

G7(no3rd)

D7(no3rd)

The rhy - thm of love.

(5
8
7)

G7(no3rd)

Riff G

End Riff G

*Gtr. 8

8va

mf

14 15 18 17 14 17 14 15/18 20 19 20

*Kybd. arr. for gtr.

Gtr. 2

P.M. - ┤ P.M. P.M. - ┤ P.M. P.M. P.M. - ┤ P.M. - ┤ P.M. P.M. - ┤ P.M. P.M.

0 0 2 0 5 0 7 0 2 0 5 5 8 0 3 6 8 3 6

Bridge

Gtrs. 2 & 8 tacet

D5 C5 A5 G5

In - hi - bi - tion keep you from your point of view.

In - for - ma - tion need - ed to con - fuse

Rhy. Fig. 2 **End Rhy. Fig. 2**

*Gtr. 9

12 (12) 10 (10) 7 (7) 5
10 10 8 8 5 5 3

*Kybd. arr. for gtr.

Gtr. 9: w/ Rhy. Fig. 2

D5 C5 A5 G5

In this sit - u - a - tion I have found you in... To the rhy - thm of...

me.

Gtr. 10 (dist.)

mf

Gtr. 11 (dist.)
divisi

mf

5
6

Guitar Solo

D5 G5 D5

Gtr. 10

tr T 13 (10) 15 (12) 15 (10) 15 10 12 12 12 10 X 10 10 9 9
12 12 10 X 10 10 10 10
0

P.M.

Gtr. 11

tr T 13 (10) 13 (12) 14 (10) 14 (10) 14 10 5

Gtr. 11 tacet

Gtr. 10

G5

8va

loco

P.M.

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 4 (2 times)
Gtr. 10 tacet

D7(no3rd) G7(no3rd)

The rhy-thm of love.

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2: w/ Riff A

D7(no3rd) G7(no3rd) D7(no3rd)

The rhy - thm of love.

Gtr. 10 tacet

G7(no3rd) D7(no3rd)

The rhy-thm of love. to the rhy-thm of love.

Gtr. 10

Riff H

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

End Riff H

Gtr. 2: w/ Riff H (till fade)
Gtr. 8: w/ Riff G (till fade)

G7(no3rd) D7(no3rd)

To the rhy - thm of love.

Begin fade

G7(no3rd) D7(no3rd)

The rhy-thm of love.

Riff I **End Riff I**

Gtr. 12 (dist.)

mf

Gtr. 13 (dist.)

mf

Fade out

Gtr. 12: w/ Riff I
Gtr. 13 tacet

Gtr. 10 tacet

G7(no3rd)

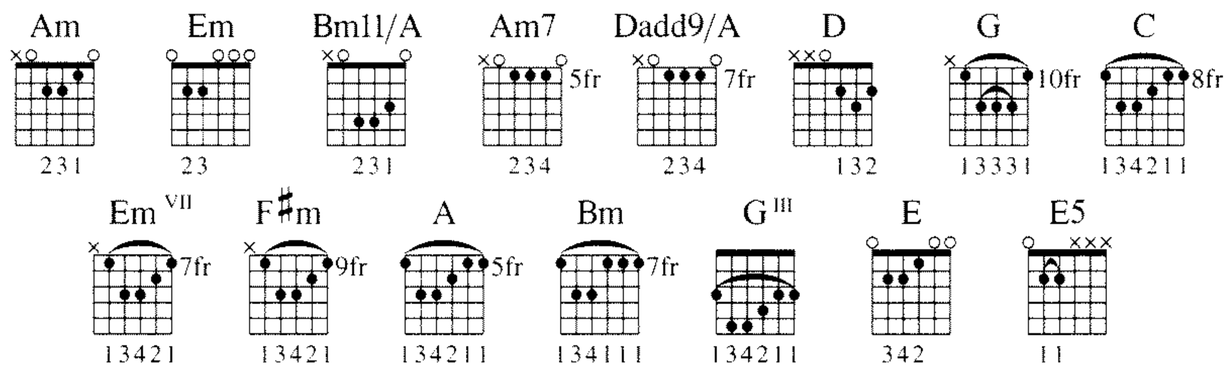
The rhy - thm of love.

Gtr. 10

from The Moody Blues – *Every Good Boy Deserves Favour*

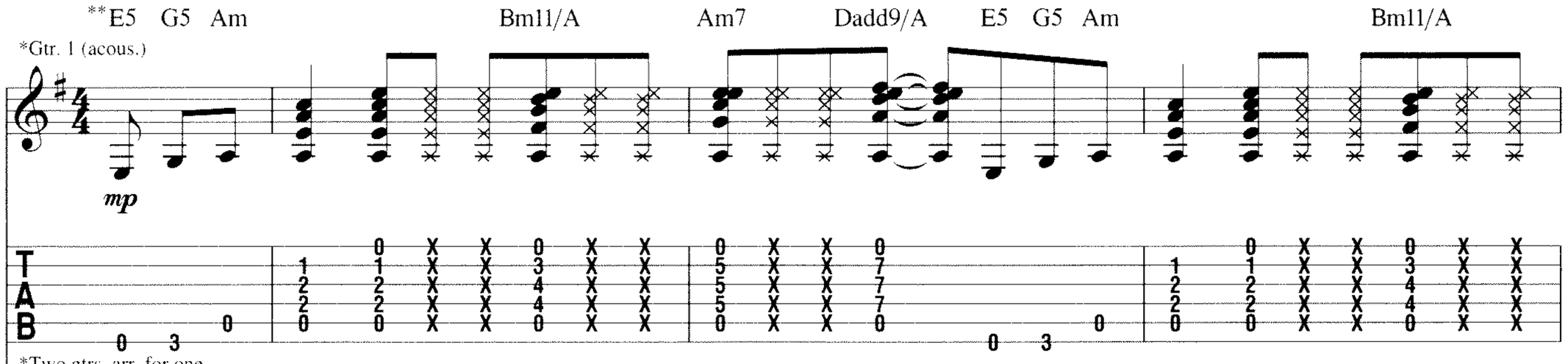
The Story in Your Eyes

Words and Music by Justin Hayward

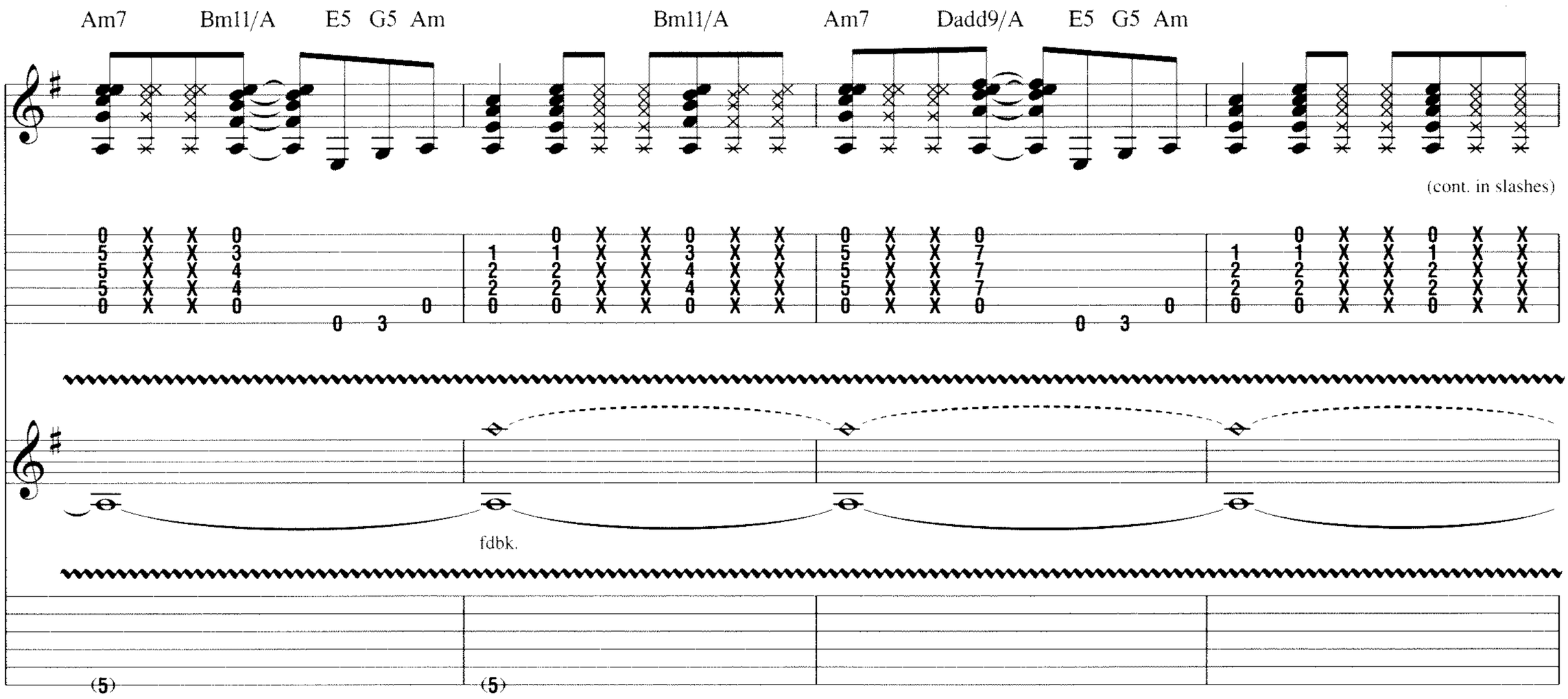


Intro

Fast ♩ = 172



**Chord symbols reflect implied harmony.



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Gtr. 3 tacet

Am Em Am Bm11/A Am7 Dadd9/A Am Bm11/A

Gtr. 1

Gtr. 3 (elec.)

mf

w/ dist.

12
15

Gtr. 2

P.M. P.M. P.M. P.M. P.M.

(5)

Am7 Bm11/A Am Bm11/A Am7 Dadd9/A

Gtr. 2

P.M. P.M. P.M. P.M.

Verse

Am Em Am

Rhy. Fig. 1

1. I've been think - in' 'bout our for -

8va

Gtr. 3

17
20

Gtr. 2

Rhy. Fig. 1A

P.M. P.M.

Gtr. 3 tacet

D Am D

- tune, and I've de - cid - ed that we're real - ly not to blame. For the

Gtr. 2

P.M. P.M.

Am D G C

love that's deep in - side us now is still the same.

P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 1

G Am D

End Rhy. Fig. 1

And the sound we make to - geth - er is the

End Rhy. Fig. 1A

*Harm.

P.M. P.M.

*Harm. performed by lightly touching 4th string while fretting note on 5th string.

Am D Am

mu - sic to the sto - ry in your eyes. It's been shin - ing down up -

P.M. P.M. P.M. P.M.

D G C G

on me now. I re - al - ize.

Chorus

E Em^{VII} $F\sharp m$

⑥
open

Rhy. Fig. 2

Gtr. 1

Lis - ten to the tide slow - ly turn - ing,

Voc. Fig. 1

(Ah,

Gtr. 2

let ring *let ring*

G

wash all our heart - aches a - way.

ah,

let ring

let ring

F♯m

G

A

End Rhy. Fig. 2

We're part of the fi -

End Voc. Fig. 1

ah,

ah,

Bm

A

- re that is burn - ing, and from the ash -

ah,

let ring

G III D E

- es we can build an - oth - er day. 2.,3. But I'm

ah, ah.)

Verse

1st time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
2nd time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 7 meas.)

Am D Am D

fright - ened for your chil - dren, that the life that we are liv - ing is in vain, and the

Voc. Fig. 2

(Ah, ah,

To Coda

Am D G C G

sun - shine we've been wait - ing for will turn to rain.

End Voc. Fig. 2

ah, ah.)

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Am D Am D

Gtr. 4 (elec.)

f

w/ dist.

*Gtrs. 2 & 5

P.M. P.M. P.M. P.M.

*Gtr. 5 (elec.) w/ dist., played *mf*. Composite arrangement

Am D G C G

let ring

Harm.

Pitch: D

P.M. P.M.

(Gtr. 5, cont. in slashes)

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 4 tacet

Gtr. 5 tacet

E5 F♯m

Gtr. 5

Lis - ten to the tide slow - ly turn - ing,

Gtr. 2

let ring *let ring*

D.S. al Coda

G F♯m G

wash all our heart - aches a - way. We're part

let ring

Coda

Verse

Bkgd. Voc.: w/ Voc. Fig. 2 (last meas.) — Bkgd. Voc.: w/ Voc. Fig. 2

G — Am — D

Gtr. 1

Gtr. 2

4. When the fi - re and light ___ is o - ver and it's

P.M. - - ⊣ P.M. - - ⊣

Am — D — Am

cer - tain that the cur - tain's ___ gon - na fall, ___ I can hide ___ in - side ___ your

P.M. - - ⊣ P.M. - - ⊣ P.M. - - ⊣ P.M. - - ⊣

D — G — C — G

sweet, sweet love ___ for - ev - er - more. ___

(cont. in notation)

Outro

Am7 D Am7 D

Gtr. 1

Rhy. Fig. 3 **End Rhy. Fig. 3**

Rhy. Fig. 3A **End Rhy. Fig. 3A**

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Riff A **End Riff A**

*Gtr. 6

mf

*Piano arr. for gtr.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (till fade)
Gtr. 6: w/ Riff A (till fade)

Am7 D Am7 D Am7 D Am7

Voc. Fig. 3

(Ah, ah, ah, ah.)

Bkgd. Voc.: w/ Voc. Fig. 3 (till fade)

D Am7 D Am7

End Voc. Fig. 3

Well, I'm fright - ened for your chil - dren.

Gtr. 4

D Am7 D Am7

Well, I'm fright - ened for your chil - dren, yeah.

D Am7 D Am7

Oh. Oh.

D Am7 D

Yes, I'm fright - ened for your chil - dren.

Begin fade *Fade out*

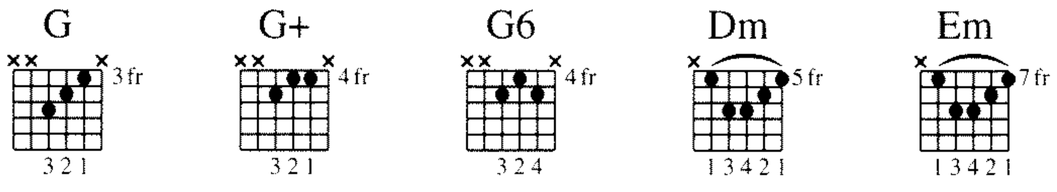
Am7 D Am7 D

Ah. Yeah.

from Electric Light Orchestra - *Face the Music*

Strange Magic

Words and Music by Jeff Lynne



Intro

Moderately slow ♩ = 94

Rhy. Fig. 1 **End Rhy. Fig. 1**

G G+ G G+

*Gtr. 1

mp

Gtr. 2 (clean) **Riff A** **End Riff A**

mp

10 8 8 7 7 10 8 8 7 7

Gtr. 3 (clean) **Riff A1** **End Riff A1**

mp

10 8 8 7 7 8 6 6 4 4 10 8 8 7 7 8 6 6 4 4

*Gtr. 4 **Rhy. Fig. 1A** **End Rhy. Fig. 1A**

mp

w/ amp tremolo

3 4 4 3 4 2 3 3 4 4 3 4 2 3

*Elec. piano arr. for gtr.

Rhy. Fig. 2 **End Rhy. Fig. 2**

G G+ G6 G+

(cont. in notation)

3 3

7 8 10 13 11 13 11 10 11 10 8 10 8 7 8 10 10 8 7 11 10 9 8 11 10 8 10

8 10 7 10 8 10 7 8 7 10 12 10 8 10 7 7 10 8 7 6 5 4 7 6 5 6

Rhy. Fig. 2A **End Rhy. Fig. 2A**

3 4 4 4 5 4 4 4

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Verse

2nd time, Bkgd. Voc.: w/ Voc. Fill 1 (2 times) Gtrs. 2 & 3 tacet

*G Cm(maj7) G Cm(maj7)

1. You're sail - ing soft - ly _ through the sun, ___ in a bro - ken _ stone age dawn. _
2. You're walk - ing mead - ows _ in my mind. _ Mak - ing waves a - cross my time. _

**Gtr. 2

7

**2nd time tacet.

***Gtr. 3

4

***2nd time tacet.

Gtr. 4 **Riff B**

let ring ----------

Gtr. 1 **Rhy. Fig. 3**

let ring ----------

*Chord symbols reflect overall harmony.

Voc. Fill 1

(Ah, ah, ___ ah, ah, ah.) ___

2nd time, Bkgd. Voc.: w/ Voc. Fill 2

G G+ G6

You fly so high, I get a
Oh, no, oh, no,

Gtr. 4

End Riff B

let ring

Gtr. 1

End Rhy. Fig. 3

let ring

(cont. in slashes)

Chorus

Dm Em Dm

Rhy. Fig. 5 End Rhy. Fig. 5

Gtr. 4

w/ flanger

strange mag - ic. Oh, what a

Rhy. Fig. 4

Gtr. 1

Voc. Fill 2

(Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah.)

Gtr. 4: w/ Rhy. Fig. 5 (2 times)

Em Dm Em

strange mag - ic. Oh, it's a strantge mag - ic. Got a

End Rhy. Fig. 4

To Coda

Am7 D G Am7 D

strange mag - ic. Got a strange mag -

Interlude

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A
Gtrs. 2 & 3: w/ Riffs A & A1

G Cm(maj7) Cm7 Cm6 Cm7 G Cm(maj7) Cm7 Cm6 Cm7

ic. 3. Oh,

Verse

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 4: w/ Riff B

G G6 G G6 Cm(maj7) Cm11 Cm6 Cm11 G G6 G G6

I'm nev-er gon-na be ___ the same a - gain. _ I've _

*Gtr. 5 *mp*

*Gtr. 6 *divisi* *mp*

7 0 4 0 5 4 0 | 6 5 6 | 7 0 4 0 5 4 0

*Violins arr. for gtrs.

**Gtr. 7 *mf*

5 5 7 7 5 5 7 7 | 6 6 8 8 6 6 8 8 | 5 5 7 7 5 5 7 7

**String ensemble arr. for gtr.

D.S. al Coda

Cm(maj7) Cm11 Cm6 Cm11 G G6 G G6 G(♭6) G7 G(♭6) G7 G6 Gmaj7 G6 Gmaj7

___ seen the way _ that it's got ___ to end. Sweet dream, _ sweet ___ dream. ___

(7) 6 5 6 | 7 0 4 0 5 4 0 | 0 4 0 5 4 0 | 0 4 0 5 4 0

(8)

6 6 8 8 6 6 8 8 | 5 5 7 7 5 5 7 7 | 6 6 8 8 6 6 8 8 | 7 7 9 9 7 7 9 9

⊕ Coda

Bridge

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A

G G+ G6 G+

ic. *Female:* (It's mag - ic. It's mag - ic. It's mag - ic.)

Gtr. 2

w/ amp tremolo

Gtr. 3

w/ amp tremolo

Gtr. 7

Chorus

Gtr. 1: w/ Rhy. Fig. 4
Gtrs. 2 & 3 tacet
Gtr. 4: w/ Rhy. Fig. 5 (3 times)
2nd & 3rd time, Bkgd. Voc.: w/ Voc. Fill 3 (3 times)
2nd & 3rd time, Bkgd. Voc.: w/ Voc. Fill 4

Dm Em Dm Em Dm

Strange ___ mag - ic. Oh, what a ___ strange ___ mag - ic. Oh, it's a ___

Gtr. 7

Voc. Fill 3

(La, la, ___ la, la, la, la, la, ___ la, la, la, la, la, ___ la, la, la, la, la, ___ la, la.)

Voc. Fill 4

Female: (Strange ___ mag - ic. Strange ___ mag - ic.)

1., 2.

Em Am7 D G

strange mag - ic. Got a strange mag - ic.

Gtr. 7

Riff C End Riff C

Gtr. 1

3.

Outro

Gtr. 7: w/ Riff C

Gtr. 1: w/ Rhy. Fig. 6 (till fade)
Gtr. 7: w/ Riff C (till fade)

Am7 D G Am7 D G

strange mag - ic. Got a strange mag - ic. You know I got a

Rhy. Fig. 6 **End Rhy. Fig. 6**

Gtr. 1

Begin fade ***Fade out***

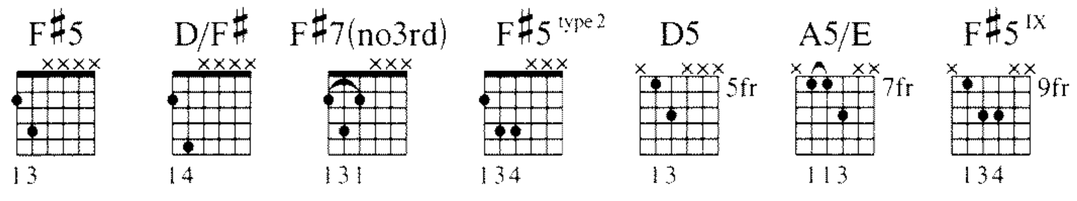
Am7 D G Am7 D G Am7 D

strange mag - ic. Yeah, I got a strange mag - ic. Oo,

from King Crimson - *Three of a Perfect Pair*

Three of a Perfect Pair

Words and Music by Adrian Belew, Robert Fripp, Tony Levin and Bill Bruford



Verse

Moderately ♩. = 59

N.C. *Cm7

1. She is sus -

Gtr. 1 (clean)

Riff A

mf

w/ chorus

Gtr. 2 (clean)

Riff A1

mf

w/ chorus

*Chord symbols reflect implied harmony.

cep - ti - ble. Fm11 He

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Cm7

is im - pos - si - ble.

Gm11

Fm11

They have their cross to share,

Cm7

three of a per - fect pair.

End Riff A

End Riff A1

Verse

Gtrs. 1 & 2: w/ Riffs A & A1

Cm7

2., 3. He ___ has his con - tra - dict - ing views. ___

Fm11 Cm7

She ___ has her cy - clo - thy - mic moods. ___

Gm11 Fm11

They ___ make a stud - y in de - spair, ___

Cm7

___ three ___ of a per - fect pair. ___

Chorus

Am * Dm7/A

One, one ___ too man - y schiz - o - phren - ic ten - den - cies ___ keeps it com - pli - cat - ed, ___

Gtr. 1 **Riff C**

Gtr. 2 **Riff B**

*Bass plays A.

Dm9

(Com - pli-cat - ed. _____ keeps it ag - gra-vat - ed. _____ Ag - gra-vat - ed.) _____ and full of this

End Riff B Rhy. Fig. 1

Em9

hope - less - ness. _____ Oh, _____

Dm9

what a per - fect mess. _____

1.

Interlude

Am7

End Riff C Riff D End Riff D

End Rhy. Fig. 1 Riff D1 End Riff D1

2.

Interlude

Am7

Guitar Solo

*F♯5

Gtrs. 1 & 2

Gtrs. 1 & 2

**Gtr. 3

P.M.
(cont. in slashes)

f

***w/ harmonizer
w/ bar

*Stick plays F♯ pedal (next 14 meas.).

**Roland Guitar Synth.

***Set to reproduce interval of a major 3rd above.

D/F♯

w/ bar

w/ bar

F♯7(no3rd)

8va

loco

8va

15ma

8va

loco

w/ bar

P.H.

F♯5 type 2

w/ bar

w/ bar

D5

A5/E

F♯5 IX

Chorus

Gtr. 1: w/ Riff C
Gtr. 2: w/ Riff B

Am

One, one ___ too man - y schiz - o -

*Pull bar up, then dive and vib. simultaneously.

Gtr. 3 tacet

Dm7/A

phren - ic ten - den - cies keeps it com - pli - cat - ed, keeps it

Gtr. 2: w/ Rhy. Fig. 1

Dm9 Em9

ag - gra - vat - ed, and full of this hope - less - ness.

*Gtr. 4 (dist.)

mf

5 6 6 6 5 7 7

*Bkwds. gtr. arr. for gtr.

Dm9

Oh, what a per - fect mess.

Riff E **End Riff E**

Chorus

Gtr. 1: w/ Riff C
Gtr. 2: w/ Riff B
Gtr. 4 tacet

Am Dm7/A

One, one too man - y schiz - o - phren - ic ten - den - cies keeps it com - pli - cat - ed,

Gtr. 2: w/ Rhy. Fig. 1

Dm9

keeps it so ag - gra - vat - ed. and full of this

(Com - pli - cat - ed. Ag - gra - vat - ed.)

Em9

hope - less - ness.

Gtr. 4: w/ Riff E

Dm9

Oh, what a per - fect mess.

(Oh, what a per - fect mess.)

Play 6 times & fade

Outro

Gtrs. 1 & 2: w/ Riffs D & D1

Am7

from Fates Warning - *Perfect Symmetry*

Through Different Eyes

Words and Music by Matheos

C♯5 (4fr) E5 (7fr) B5/F♯ E5 II B5 A5/E (7fr) G♯5/D♯ (6fr)

Intro

Moderately ♩ = 122

Bsus4/F♯ C♯5/G♯ B6add11 Emaj7/G♯ C♯m7/G♯

*Gtr. 1 (dist.)

mf

w/ reverb

*Jim Matheos

**Gtr. 2 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

mp

w/ chorus

let ring throughout

**Two gtrs. arr. for one.

Gtr. 2: w/ Rhy. Fig. 1 (2 2/5 times)

Gtr. 1

Bsus4/F♯ C♯5/G♯ B6add11 Emaj7/G♯

C♯m7/G♯ Bsus4/F♯ C♯5/G♯ B6add11

let ring

Emaj7/G♯ C♯m7/G♯ Bsus4/F♯ C♯5/G♯

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Faster ♩ = 144

B6add11 Emaj7/G♯ Amaj9

Gtr. 1

fdbk.

Gtr. 2

Gtr. 2 tacet

C♯5 F♯sus4/C♯ C♯5

Gtr. 1 tacet

F♯sus4/C♯ A5/E G♯5 B5

Gtr. 3 (dist.)

Riff A

End Riff A

f

Gtr. 1

Gtr. 4 (dist.)

Rhy. Fig. 2

End Rhy. Fig. 2

mf

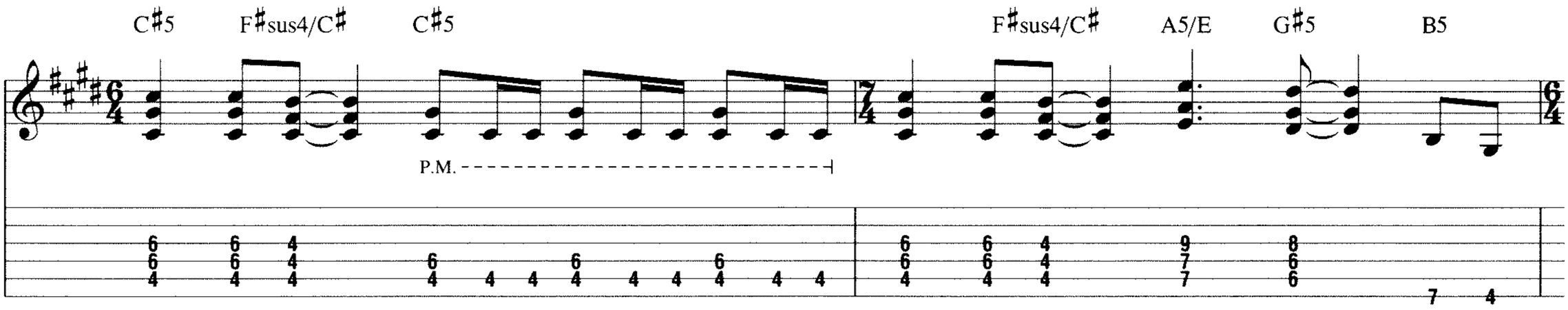
P.M.

Gtr. 3: w/ Riff A (2 times)

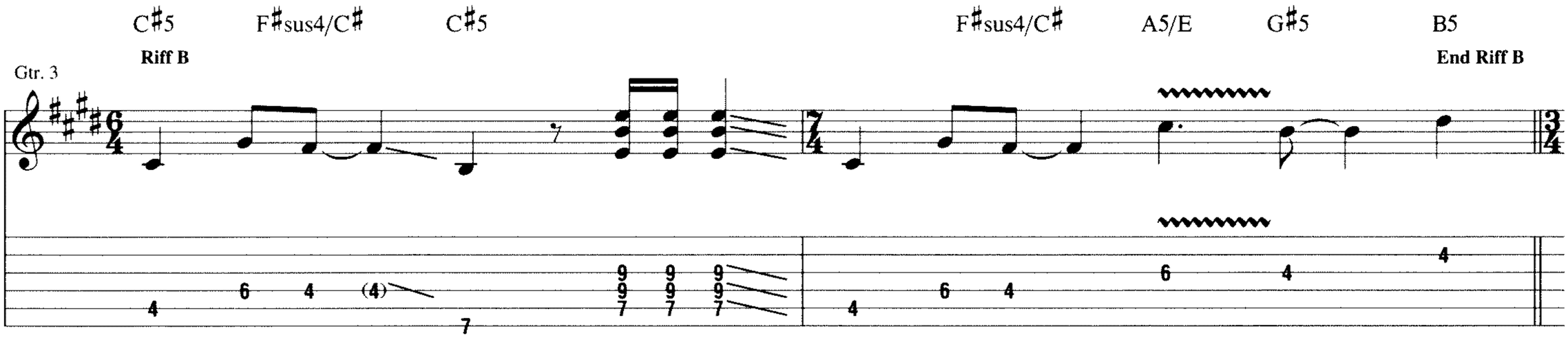
C♯5 F♯sus4/C♯ C♯5 F♯sus4/C♯ A5/E G♯5 B5

Gtr. 4

P.M.



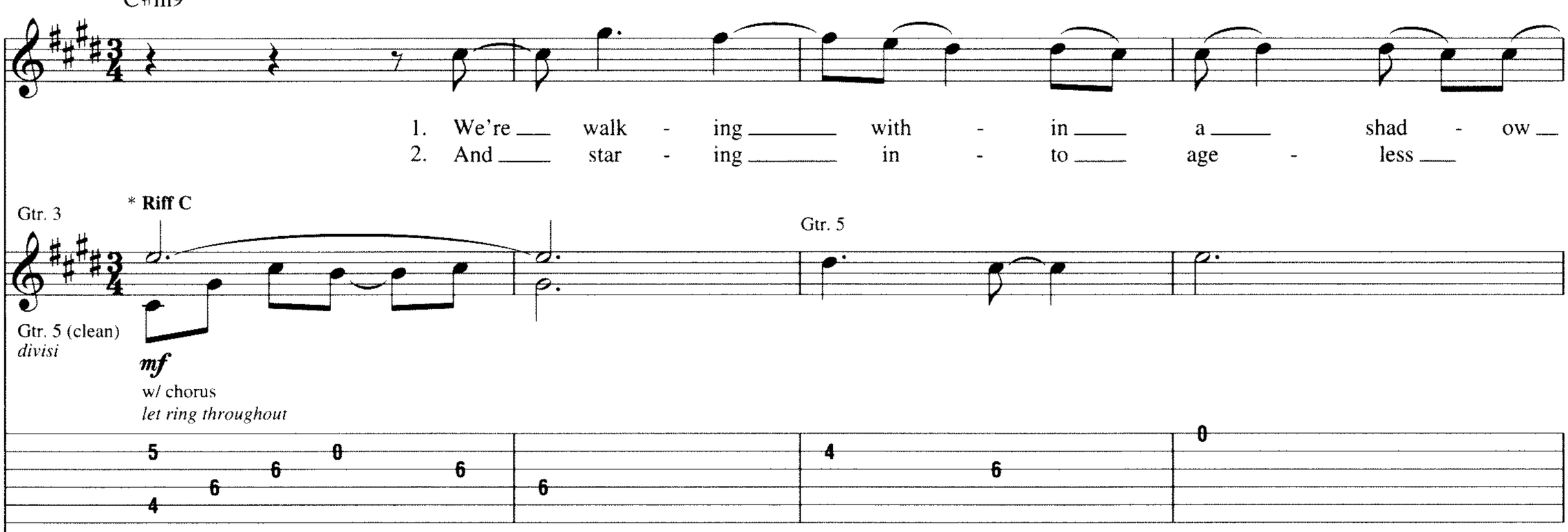
Gtr. 4: w/ Rhy. Fig. 2



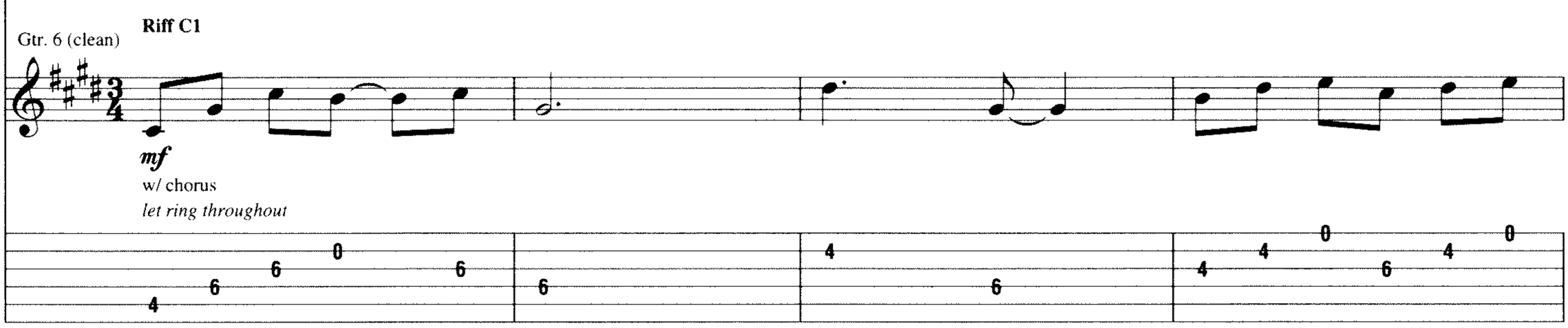
𝄋 **Verse**

2nd time, Gtr. 3: w/ Fill 1

Gtr. 3 tacet

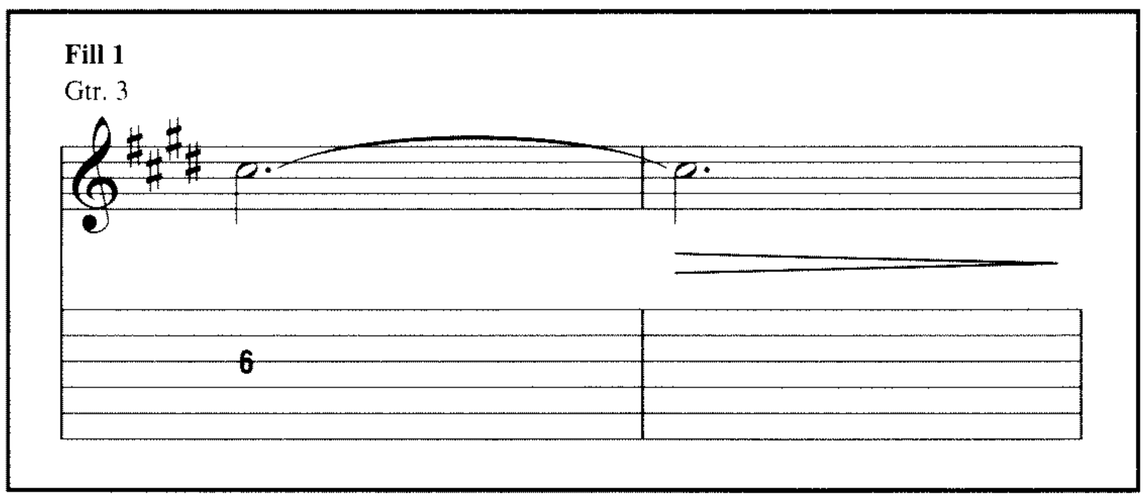


*Refers to Gtr. 5 only.



Fill 1

Gtr. 3



Badd4 C♯m9

___ where ___ ech - oes ___ of dif -
eyes that ___ shared se - crets too ___

Gtrs. 5 & 6: w/ Riffs C & C1

Asus2 C♯m9

- f'rent ___ times re - sound, ___ look - ing ___
___ dark ___ for ___ light. ___ We're ___ search - ing ___

End Riff C

End Riff C1

___ for mem - 'ries to ___ re - live ___ in ___
___ for old ___ bonds in plac - es. ___ that ___

Badd4 C♯m9

Asus2

yes - ter - days that can't be found.
lie for - ev - er out of sight.

Chorus

Badd$^{2}_{4}$ C♯5 E5 B5/F♯ E5 B5 C♯5

Through dif - f'rent eyes we keep

Riff D

Gtr. 5

*Gtrs. 5 & 6

*Composite arrangement

Rhy. Fig. 3

Gtr. 6

**Gtrs. 3 & 4

mf

(cont. on upper staff)

**Composite arrangement

Gtrs. 3 & 4: w/ Rhy. Fig. 3
Gtrs. 5 & 6: w/ Riff D

Bsus4/C♯ C♯5 A5/E G♯5/D♯ C♯5 E5 B5/F♯

look - ing for what we lack. Chang - ing minds

End Riff D

End Rhy. Fig. 3

To Coda

E5 B5 C♯5 Bsus4/C♯ C♯5 A5/E G♯5/D♯

___ take ___ us a - way, _____ and you _____ can't ___ go back. _

Interlude

Gtr. 3: w/ Riff A
Gtr. 4: w/ Rhy. Fig. 2 (2 times)

C♯5 F♯sus4/C♯ C♯5 F♯sus4/C♯ A5/E G♯5 B5

___

D.S. al Coda

Gtr. 3: w/ Riff B

C♯5 F♯sus4/C♯ C♯5 F♯sus4/C♯ A5/E G♯5 B5

Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 3 (2 times)
Gtrs. 5 & 6: w/ Riff D (2 times)

C♯5 E5 B5/F♯ E5 B5 C♯5

___ to _____ dif - f'rent times ____ or age -

Bsus4/C♯ C♯ A5/E G♯5/D♯ C♯5 E5 B5/F♯

- less eyes, ___ free _____ from sor - row. _____ Chang - ing hearts _

E5 B5 C♯5 Bsus4/C♯ C♯5 A5/E G♯5/D♯

___ will ___ hide ___ the past _____ from _____ to - mor - row. _____

*Gtr. 7 (dist.)

f

8va

3

9 12 9 11 13 14 11 13 14 13 14 16 14 16 17 18 16 17 19 16 17 19

*Frank Aresti

Guitar Solo

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (3 1/2 times)

Gtrs. 5 & 6 tacet

C♯5 F♯sus4/C♯ C♯5 F♯sus4/C♯ A5/E G♯5 B5

8va

Gtr. 7

grad. release

Gtrs. 5 & 6

C♯5 F♯sus4/C♯ C♯5

Gtr. 7

loco

F♯sus4/C♯ A5/E G♯5 B5 C♯5 F♯sus4/C♯ C♯5

*Gtr. 8 (dist.)

8va

*Jim Matheos

Gtr. 7

8va

**Downpick sixteenth-note triplets while sliding and bending.

Gtr. 7 tacet

Gtr. 8

loco

F♯sus4/C♯ A5/E G♯5 B5 C♯5 F♯sus4/C♯ C♯5

Bridge

Half-time feel

F♯sus4/C♯ A5/E G♯5 B5 G♯m(♭6)

Through

Gtr. 8

P.M.

Gtr. 7

Gtr. 8
divisi

1/2

Gtrs. 3 & 4

mp

let ring

Asus2 F♯7sus4 G♯m(♭6)

dif - f'rent eyes we try to find peo -

*

*Gtr. 7 to left of slashes in tab.

let ring *let ring* *let ring*

Asus2 F♯7sus4

ple and plac - es we've left be - hind.

Gtr. 7

8va

Gtr. 8

Gtrs. 3 & 4

let ring *let ring*

Outro-Chorus

* Gtrs. 3 & 4: w/ Rhy. Fig. 3 (3 times)
Gtrs. 5 & 6: w/ Riff D (3 times)

Gtrs. 7 & 8 tacet

C♯5 E5 B5/F♯ E5 B5 C♯5 Bsus4/C♯ C♯5 A5/E G♯5/D♯

Through dif - f'rent eyes we keep look - ing for what we lack.

Gtr. 7

Gtr. 8
divisi

*

12/9 (12)/(9)

*Resume ***mf***

C♯5 E5 B5/F♯ E5 B5 C♯5 Bsus4/C♯ C♯5 A5/E G♯5/D♯

Chang - ing minds take us a - way, and you can't go back.

C♯5 E5 B5/F♯ E5 B5 C♯5 Bsus4/C♯ C♯5 A5/E G♯5/D♯

to dif - f'rent times or age - less eyes, free from sor - row.

C♯5 E5 B5/F♯ E5 II B5 C♯5 G♯ A/E G♯5/D♯

⑥
4 fr

Gtrs. 3 & 4

3 3 3 3

Chang - ing hearts will hide the past from to - mor - row.

Gtrs. 5 & 6

3 3 3 3

0 6 4 0 4 4 4 0 4 | 0 6 4 0 4 8 7 0 | 0 6 4 8 7 0 | 0 11 9 0 7 9 7 0 8

Begin fade

Gtrs. 3 & 4: w/ Rhy. Fig. 3 (till fade)
Gtrs. 5 & 6: w/ Riff D (till fade)

C♯5 E5 B5/F♯ E5 B5 C♯5 Bsus4/C♯ C♯5 A5/E G♯5/D♯

Through dif - f'rent eyes we keep look - ing for what we lack.

C♯5 E5 B5/F♯ E5 B5 C♯5 Bsus4/C♯ C♯5 A5/E G♯5/D♯

Chang - ing minds take us a - way, and you can't go back.

Fade out

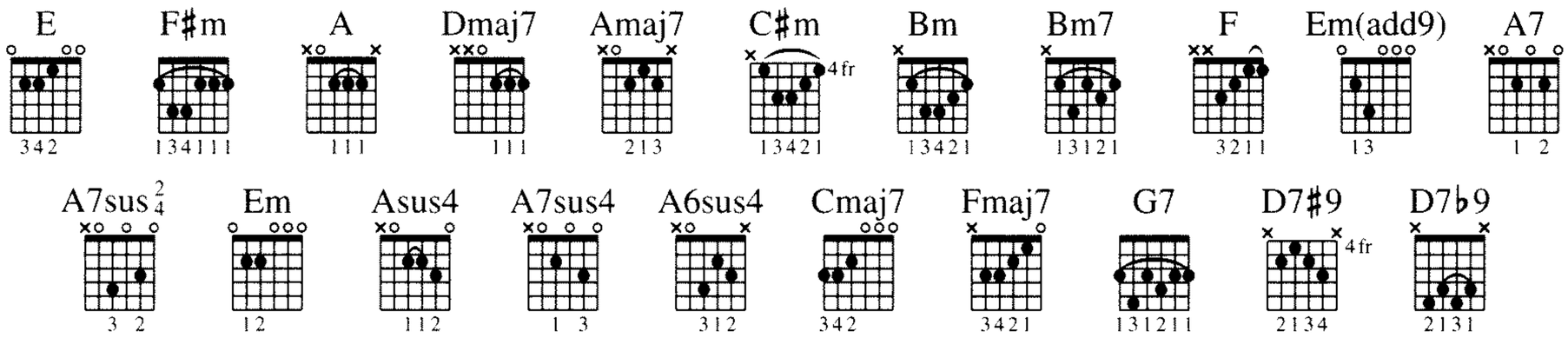
C♯5 E5 B5/F♯ E5 B5 C♯5 Bsus4/C♯ C♯5 A5/E G♯5/D♯

Through dif - f'rent eyes we keep look - ing for what we lack.

from Pink Floyd - *The Dark Side of the Moon*

Time

Words and Music by Roger Waters, Nicholas Mason, David Gilmour and Rick Wright



Intro

Slow ♩ = 60

w/ clock ticking

w/ alarms & chimes, next 3 1/2 meas.

N.C.

(heartbeat)

(low rumble & clocks ticking) 19 sec.

(alarms & chimes) 20 sec.

play 4 times

Gtr. 1 (clean)

* E F♯m E

mf

w/ echo

* Chord symbols reflect implied harmony.

1. 2.

F♯m F♯m A

E F♯m

Harm. Harm.

1/2

Verse

F♯m A

1. Tick-ing a - way the mo - ments that make up a dull day. (You)

w/ dist.

P.M.

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E F♯m

frit - ter and waste _ the hours _ in an off - hand way. _____

A

Kick-ing a - round _ on a piece of ___ ground ___ in your home _ town,

P.M. - - - -⊣

E F♯m

wait-ing for some - one or some - thing to show _ you the way. _____

P.M. P.M.- - - -⊣ P.M.

Bridge

Dmaj7 Amaj7

Voc. Fig. 1

Tired of ly - ing in ___ the sun - shine, stay - ing home _ to watch _ the rain. And

(Oo, ah.

Dmaj7 Amaj7

you are young and life ___ is long ___ and there is time to kill ___ to - day.

Oo, ah.

Dmaj7 C♯m

And then one day you find, ___ ten years have got ___ be - hind ___ you.

Oo, oo.

Bm E

End Voc. Fig. 1

No one told you when ___ to run. ___ You missed the start - ing gun. ___

Oo, ___ oh, ah,

Guitar Solo

F♯m A

ah.)

Gtr. 2
(dist.)

f w/ delay

grad. bend

Gtr. 1

E F♯m

1 1/2 1/4

A

3 3

let ring 1/2

8va loco

Harm.

*

* Harmonic located between 2nd & 3rd frets.

E F♯m

string noise

grad. release 1/2

1/4 1/2

A

8va

hold bend

1 1/2

let ring

E

F♯m

8va

let ring

A

8va

w/ bar

let ring

E

F♯m

8va

(19) (19) 19 19 16 17 16 17 19 19 17 19 17 17 14 14

P.M.

0 0 1 2 2 2 0 0 2 0 0 0 2 2 2 4 2 4 2 2 2 4 2 4 4 2 0 2

Interlude

Bkgd. Voc.: w/ Voc. Fig. 1

Dmaj7

Amaj7

loco 3

2 7 7 10 12 10 9 10 9 5 5 7 9

4

Dmaj7

Amaj7

Dmaj7

flutter bar

9 7 5 (5) 7 5 2 5 2 2 4 1 (2 4) (4) 4 1 1 1/2 4 1 4 (4) 0 4 1 4 (4) 2 2

C♯m Bm E

2. And you run.

(Oh, ah,

Verse

F♯m Gtr. 2 tacet A

you run to catch up with the sun but it's sink - ing. (and)

ah.)

let ring–

E F♯m

rac - ing a - round _ to come up be - hind _ you a - gain. _____ The

Gtr. 1

let ring - - - - - - - - -

A

sun is the same _____ in a rel - a - tive way, _ but you're old - er,

let ring - - - - - - - - -

E F♯m

short - er of breath, _ and one day clos - er to death. _

Bridge

Dmaj7 Amaj7

Ev - 'ry year is get - ting short - er, nev - er seem _ to find __ the time. _

(Oo, _____ ah.

(Yeah, _____

p

Dmaj7 Amaj7

Plans that ei - ther come _ to naught or half a page. _ of scrib-bled lines.

Oo, ah. Oh.

mf *p* *mf*

Dmaj7 C♯m

Hang - ing on in qui - et des - par - a - tion __ is the __ Eng - lish __ way. The

Oo, Oh.) ah.

Bm Bm7 F

rit.

time is gone, _ the song is o - ver. Thought I'd some - thing more to say. _____

Oo, oo, oo,

rit. *rit.*

Breathe (Reprise)

A tempo

Em(add9) A7 A7sus $\frac{2}{4}$ A7

ah.)

Em(add9) A7 A7sus4 A7

3

Verse

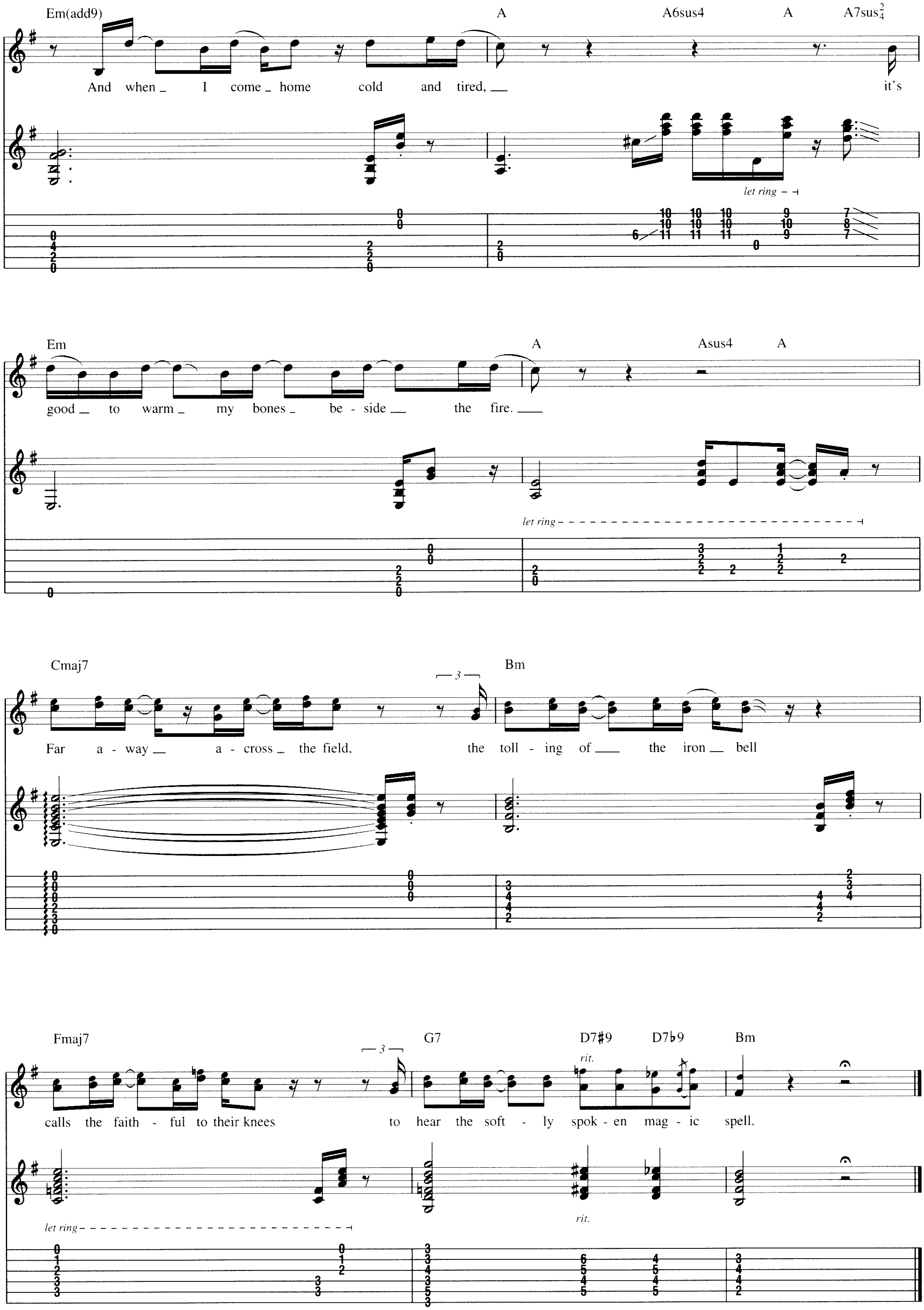
Em A Asus4 A

1. Home, home a - gain.

steady gliss.

let ring

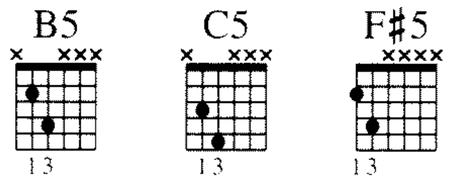
Em A7 A7sus4 A7

I like to be here when I can.

Em(add9)
A
A6sus4
A
A7sus$^{2}_{4}$
And when I come home cold and tired, it's
let ring
Em
A
Asus4
A
good to warm my bones be - side the fire.
let ring
Cmaj7
3
Bm
Far a - way a - cross the field, the toll - ing of the iron bell
Fmaj7
3
G7
D7♯9
D7♭9
Bm
rit.
calls the faith - ful to their knees to hear the soft - ly spok - en mag - ic spell.
let ring
rit.

from Genisis - *Duke*

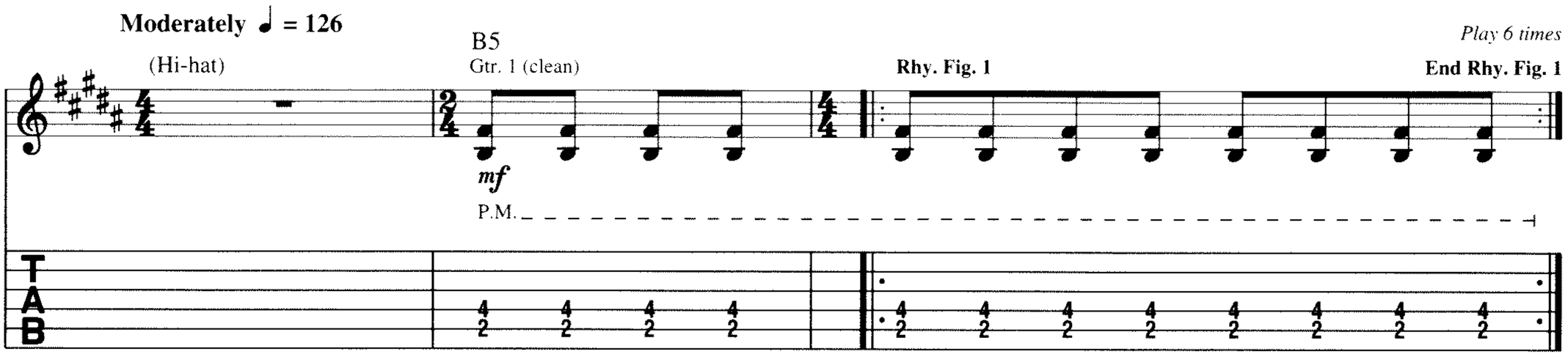
Turn It on Again

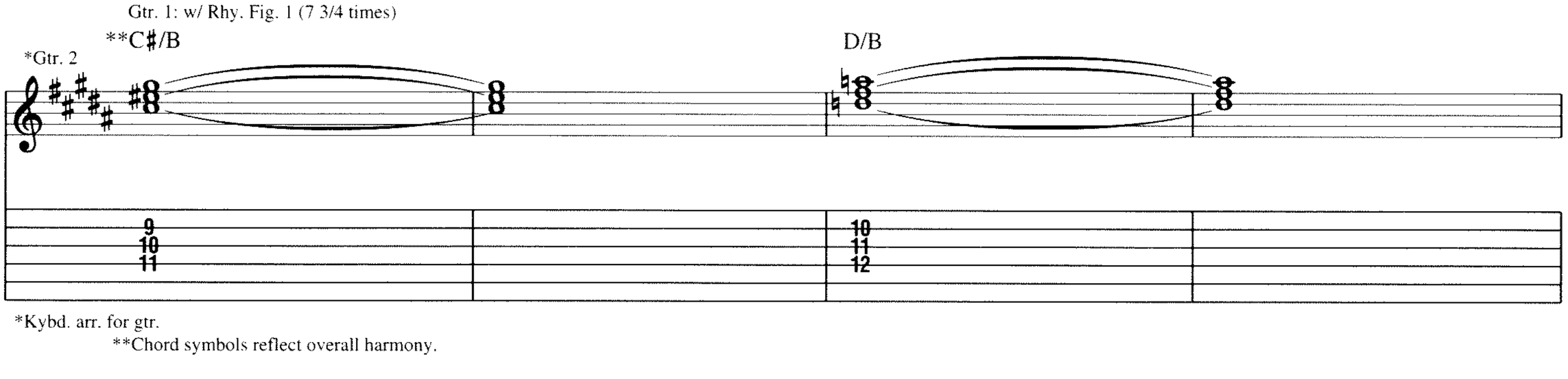
Words and Music by Tony Banks, Phil Collins and Mike Rutherford



Intro

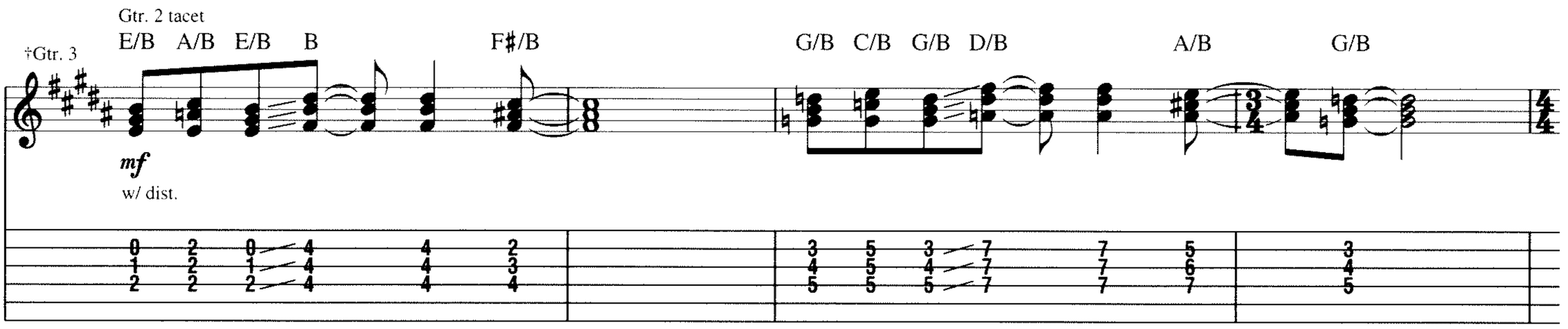
Moderately ♩ = 126



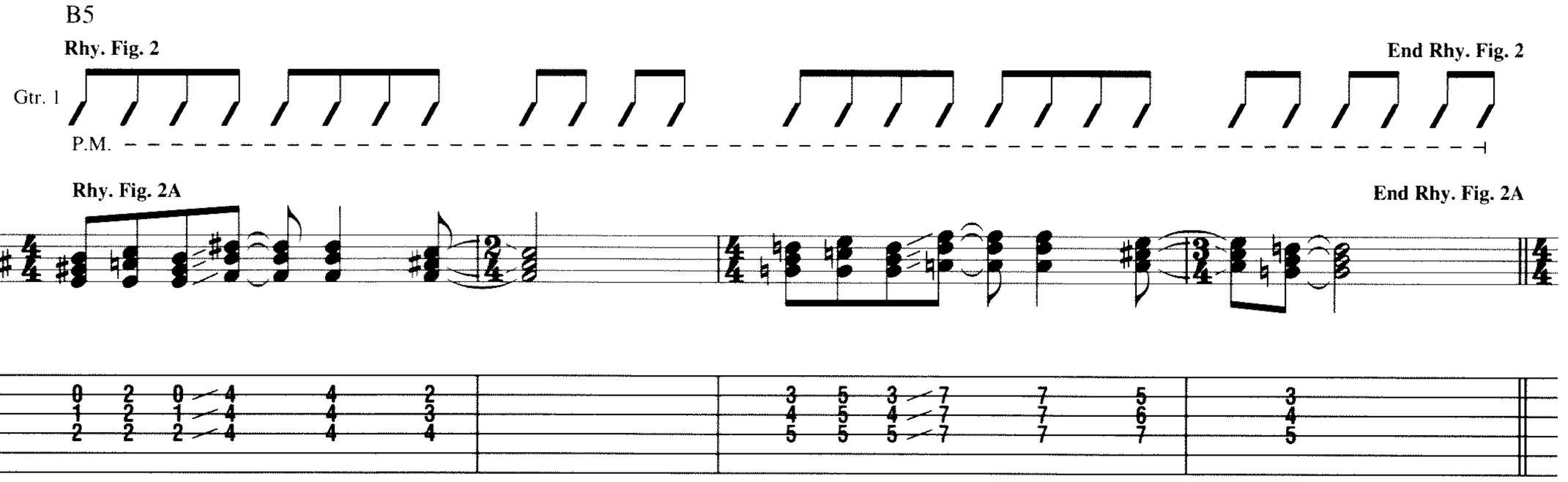


*Kybd. arr. for gtr.

**Chord symbols reflect overall harmony.



†Gtr. & Kybds. arr. for gtr.



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Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 2 & 2A (2 times)

E/B A/B E/B B F♯/B G/B C/B G/B D/B A/B G/B

1. All I need is a T ___ V ___ show, ___ that ___ and the ra - di - o.

E/B A/B E/B B F♯/B G/B C/B G/B D/B A/B G/B

Down ___ on my luck a - gain, ___ down ___ on my luck a - gain.

Pre-Chorus

C5

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtr. 1

P.M.

I can show _ you, I ___ can show _ you _ some of the peo - ple in my ___ life.

Gtr. 3 **Rhy. Fig. 3A** **End Rhy. Fig. 3A**

Gtrs. 1 & 3: w/ Rhy. Fig. 3 & 3A

D/C C D/C C F/C G C B♭/C F/C G/C C/G G/C

I can show _ you, I ___ can show _ you _ some of the peo - ple in my ___ life. ___

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

B A/B B A/B F♯5 B5

It's driv - ing me mad. ___ Just an - oth - er way of pass-ing the day. ___

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

B A/B B

P.M.

Gtr. 3

Chorus

A/B

Em7 D/E Em7 D/E Em7 D/E Em7 D/E Em7 D/E Em7

I, I,

Gtr. 1: w/ Rhy. Fig. 3 (1st 2 meas.)

D/C C D/C C

Gtr. 1 tacet

Em7 D/E Em7 D/E

get so lone - ly when she's not there. I,

Em7 D/E Em7 D/E Em7 Em7 A

I, I, I, I,

Interlude

Bm

To Coda

F♯m A/F♯

Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 2 & 2A (4 times)

E/B A/B E/B B F♯/B G/B C/B G/B D/B A/B

2. You're just ____ an - oth - er ____ face ____ that I ____ know from the

G/B E/B A/B E/B B F♯/B G/B C/B G/B D/B A/B

T V ___ show. I have known you for so ver - y long. I feel ____ you like

G/B E/B A/B E/B B F♯/B E/B A/B E/B B F♯/B

a friend. ____ Can't you do ____ an - y - thing ___ for me?

G/B C/B G/B D/B A/B G/B E/B A/B E/B B F♯/B

Can I touch you for ____ a - while? Can I meet you on an -

G/B C/B G/B D/B A/B G/B *D.S. al Coda*

oth - er day? ____ And we ____ will fly a - way. ____

⊕ Coda **Outro**

Gtrs. 1 & 3: w/ Rhy. Fig. 2 & 2A

E/B A/B E/B B F♯/B G/B C/B G/B D/B A/B G/B

Gtrs. 1 & 3: w/ Rhy. Fig. 2 & 2A

Voc. Fig. 1

E/B A/B E/B B F♯/B G/B C/B G/B D/B A/B G/B

End Voc. Fig. 1

Turn it on, ____ turn it on, turn it on a - gain.

Bkgd. Voc: w/ Voc. Fig. 1

Gtrs. 1 & 3: w/ Rhy. Fig. 2 & 2A

Play 6 times and fade

E/B A/B E/B B F♯/B G/B C/B G/B D/B A/B G/B

I can see an - oth - er face. _ I can see ___ an - oth - er face.

from King Crimson - *In the Court of the Crimson King*

21st Century Schizoid Man

Words and Music by Robert Fripp, Michael Giles, Greg Lake, Ian McDonald and Peter Sinfield

Intro

Moderately slow ♩ = 71

N.C. Cm E♭ F Cm F5 F♯5 G Cm E♭ F Cm

Gtr. 1 (dist.)

(Sound effects)

28 sec.

Rhy. Fig. 1

mf

F5 F♯5 G5 Cm E♭ F Cm *F5 F♯5 G5

End Rhy. Fig. 1

1 1/2 1/2 1 1/2 1/2 (12) (12)

*Chord symbols reflect implied harmony.

Verse

Cm7

1. Cat's foot, iron claw. Neu - ro - sur - geons scream for more.
2. Blood rack, barbed wire. Pol - i - ti - cians' fu - ner - al pyre.
3. Death seed, blind man's greed. Po - ets starv - ing, chil - dren bleed.

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To Coda 3

E♭/B♭ N.C.

At par - a - noi - a's ___ poi - son door. ___
In - no - cents raped with na - palm fire. ___
Noth - ing he's got he real - ly needs. ___

Twen - ty - first Cen - t'ry Schiz - oid ___ Man.

*T

*T = Thumb on 6th string

Interlude

Cm E♭ F Cm F5 F♯5 G5 Cm E♭ F Cm F5 F♯5 G5

Rhy. Fig. 2

1/2 1 1/2

Slower ♩ = 52

Cm E♭ F Cm F5 F♯5 G5 F5 F♯5 G5 F5 F♯5 G5 F5 F♯5 G5 F5 F♯5 G5

End Rhy. Fig. 2

accel.

Moderately fast ♩. = 93

Cm G5

Cm G5

Cm G5

To Coda 2

Cm G5

𝄋

2nd time, Gtr. 2: w/ Fill 1

C5 E♭5 F5 C5 G5 A♭5 G5

Gtr. 2 (dist.)

mf

1/2 1/2

Riff A **End Riff A**

Gtr. 1

Fill 1
Gtr. 2

C5 C♯5 D5 C♯5 F5 C5 B♭5 G5 F5

1/2 1/2

To Coda 1

Gtr. 1: w/ Riff A

G5

Gtr. 2

1/2 1/2

Guitar Solo

Cm

Gtr. 2

Gtr. 3 (dist.)

mf

1/2

Gtr. 2 tacet

Gtr. 3

grad. release

1/2 1/2

grad. bend

let ring

1 hold bend

1/2

8va

loco

tr

8va

loco

*

*Played ahead of the beat.

8va
loco
grad. bend
1/2
1
T
22
P.H.
15
(15)
14
8va
loco
*let ring
*3rd string only.
Saxophone Solo
Cm
D.S. al Coda 1
Gtr. 3 tacet
30
Gtr. 2
Coda 1
Gtr. 2 tacet
G5
N.C.
Gtr. 1
G5

C5 G5

N.C. D5 N.C. C5 N.C.

G5

P.M.

P.M.

C5 G5

P.M.

N.C. D5 N.C. C5 N.C.

D.S.S. al Coda 2

G5 N.C.

Coda 2

D.S.S.S. al Coda 3
(no repeat)

Gm

Coda 3

Interlude

Gtr. 1: w/ Rhy. Fig. 2

Cm Eb F Cm F5 F♯5 G5

Gtr. 4 (dist.)

mf

Cm Eb F Cm F5 F♯5 G5 Cm Eb F Cm

1/2 1 1/2 1 1/2

Slower ♩ = 52

Gtr. 4 tacet

Gtr. 1 F5 F♯5 G5 F5 F♯5 G5 F5 F♯5 G5 F5 F♯5 G5 F5 F♯5 G5 F5 F♯5 G5

accel.

Free time

F5 F♯5 G5 F5 F♯5 N.C.

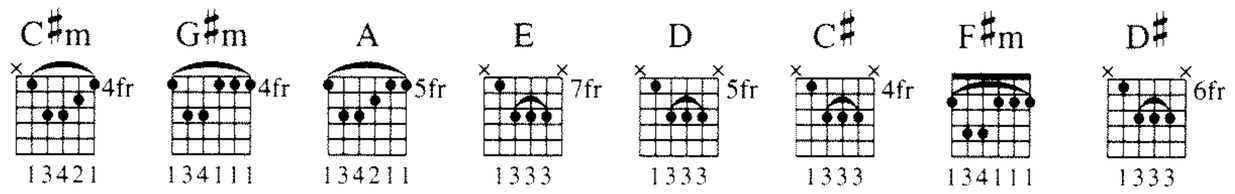
(Random strumming & noise)
13 sec.

(Random strumming & noise)
12 sec.

from Kansas – *Leftoverture*

The Wall

Words and Music by Kerry Livgren and Steve Walsh



Intro

Moderately slow ♩ = 88

C♯m G♯m C♯m

Rhy. Fig. 1

*Gtr. 1

mf

Gtr. 3 (dist.)

f

w/ heavy reverb

14 12 11 12 11 12 12 12 12 12 11 (11) 9 8 8 12

**Gtr. 2 (dist.)

mf

14 11 11 12 11 12 11 12 14 11 13 14 11 11 12

*Piano arr. for gtr.

**Violin arr. for gtr.

G♯m A

End Rhy. Fig. 1

8va

8 14 14 14 16 14 16 16 16 14 16 12 14

14 11 12 13 14 11 12 14 16 14 12 11 14 12

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Gtr. 1: w/ Rhy. Fig. 1

C♯m G♯m C♯m

8va

Riff A

G♯m E D

Gtr. 1

loco

End Riff A

C♯ F♯m C♯ D♯

1. I'm

Verse

Gtrs. 1, 2 & 3 tacet

**G♯m D♯m/F♯

wo - ven in a fan - ta - sy, I can't be - lieve the things I see. The

*Gtr. 4

*Harpsichord arr. for gtr.

**Chord symbols reflect implied harmony.

F♯ F♯/C♯ Bmaj7 C♯7/B

path that I have cho - sen now has led me to a wall, and

let ring *let ring*

Bmaj7 C♯7/B D♯sus♯4/A♯ D♯/A♯

with each pass - ing day I feel a lit - tle more like some - thing dear was

let ring *let ring* *let ring* *let ring*

D♯sus♯4/A♯ A♯ Bmaj7 C♯7/B

lost. It ris - es now be - fore me, a

let ring *let ring* *let ring*

Bmaj7 C♯7/B C♯ D♯ E♯m7

dark and si - lent bar - ri - er be - tween all I

w/ pick & finger

let ring let ring let ring let ring

D♯/F× D♯m/F♯ Emaj7 B

am and all that I would ev - er want to be. It's

let ring let ring let ring let ring

C♯ D♯ E♯m7 D♯/F×

just a trav - es - ty tow - er - ing,

let ring let ring let ring let ring

D♯m/F♯ Emaj7 B C♯sus2

mark - ing off the bound - a - ries my spir - it would e -

let ring let ring let ring let ring

Verse

Gtr. 4 tacet

D♯ *G♯m

rase. 2. To pass be - yond is what I seek. I

Gtr. 2

let ring

*Chord symbols reflect overall harmony.

D♯m/F♯ F♯/C♯

fear that I may be too weak. And those are few who've seen it through to

Bmaj7 C♯7/B Bmaj7 C♯7/B

glimpse the oth - er side. The prom - ised land is wait - ing like a

D♯sus4/A♯ D♯/A♯ D♯sus4/A♯ A♯

maid - en that is soon to be a bride. The

Bmaj7 C♯7/B Bmaj7 C♯7/B C♯

mo - ment is a mas - ter - piece, the weight of in - de - ci - sion's in the

14 13 11 13 11 14 11 14 12 14 12

D♯ E♯m7 D♯/F× D♯m/F♯

air. Stand - ing there, the sym - bol and the

11 13 13 11 11

Emaj7 B C♯ D♯

3

sum of all that's me. It's just a trav - es - ty,

13 11 13 15 13 15

E♯m7 D♯/F× D♯m/F♯ Emaj7

tow - er - ing, block - ing out the light and blind - ing

(15) 16 13 15 13 13 14 16

B C♯ D♯

me. I wan - na see.

*Gtr. 5 (clean)

mf

Gtr. 2
divisi

*w/ phaser

Interlude

Gtr. 2 tacet

Gtr. 5

N.C. Bmaj7 F♯add9/A♯ A°7

let ring *let ring* *let ring*

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 5 tacet

C♯/G♯ G♯sus4 G♯ Gtr. 3 C♯m

let ring

G♯m C♯m G♯m

1 1 1/2

E D C♯ D♯

Gtr. 1

Gtr. 3

Gtr. 3

Gtr. 2
divisi

Verse

Gtrs. 1 & 3 tacet

G♯m D♯m/F♯

3. Gold and di - 'monds cast a spell, it's not for me, I know it well. The

Gtr. 2

9 12 9 11 11 11 11 9

F♯/C♯ Bmaj7 C♯7/B

rich - es that I seek are wait - ing on the oth - er side. There's

11 11 11 11 9 11 9 11 9 11 10

Bmaj7 C♯7/B D♯sus4/A♯ D♯/F♯

more than I can meas - ure in the treas - ures of the love that I can

11 10 13 10 10 11 9 9 11 16

D♯sus4/A♯ A♯ Bmaj7 C♯7/B

find. And though it's al - ways been with me, I must

16 15 13 15 13 12 15 13 12 15 13 15 12 13 15 12 13 15 15 13 15 16 13 18 18 16 14 18 16 18 16 14

6 6 6

B C♯7/B C♯ D♯ E♯m7

tear down the wall and let it be. All I

D♯/F× D♯m/F♯ Emaj7 B

am and all that I was ev - er meant to be

C♯ D♯ E♯m7 D♯/F×

in har - mo - ny shin - ing true and

D♯m/F♯ Emaj7 B C♯ D♯

smil - ing back at all who wait to cross, there is no loss.

Outro

Gtr. 2 tacet

Gtr. 1 tacet

Csus4 C F G7/F C/G

Oh. _____

Gtr. 1

**Gtr. 7

**Synth. arr. for gtr.

*Gtr. 6

*Synth. arr. for gtr.

F♯° G Em D/F♯

Gtr. 6 tacet

Em A A°/G A7/G D E/D

8va

Gtr. 5

A/C♯ G6/B A G N.C. F♯7sus4 N.C. B

8va

Gtr. 5 tacet

E C6/E C♯m/E C6/E

Gtr. 7 8va

Gtr. 6

E B/D♯ C♯m C6 Am E

8va

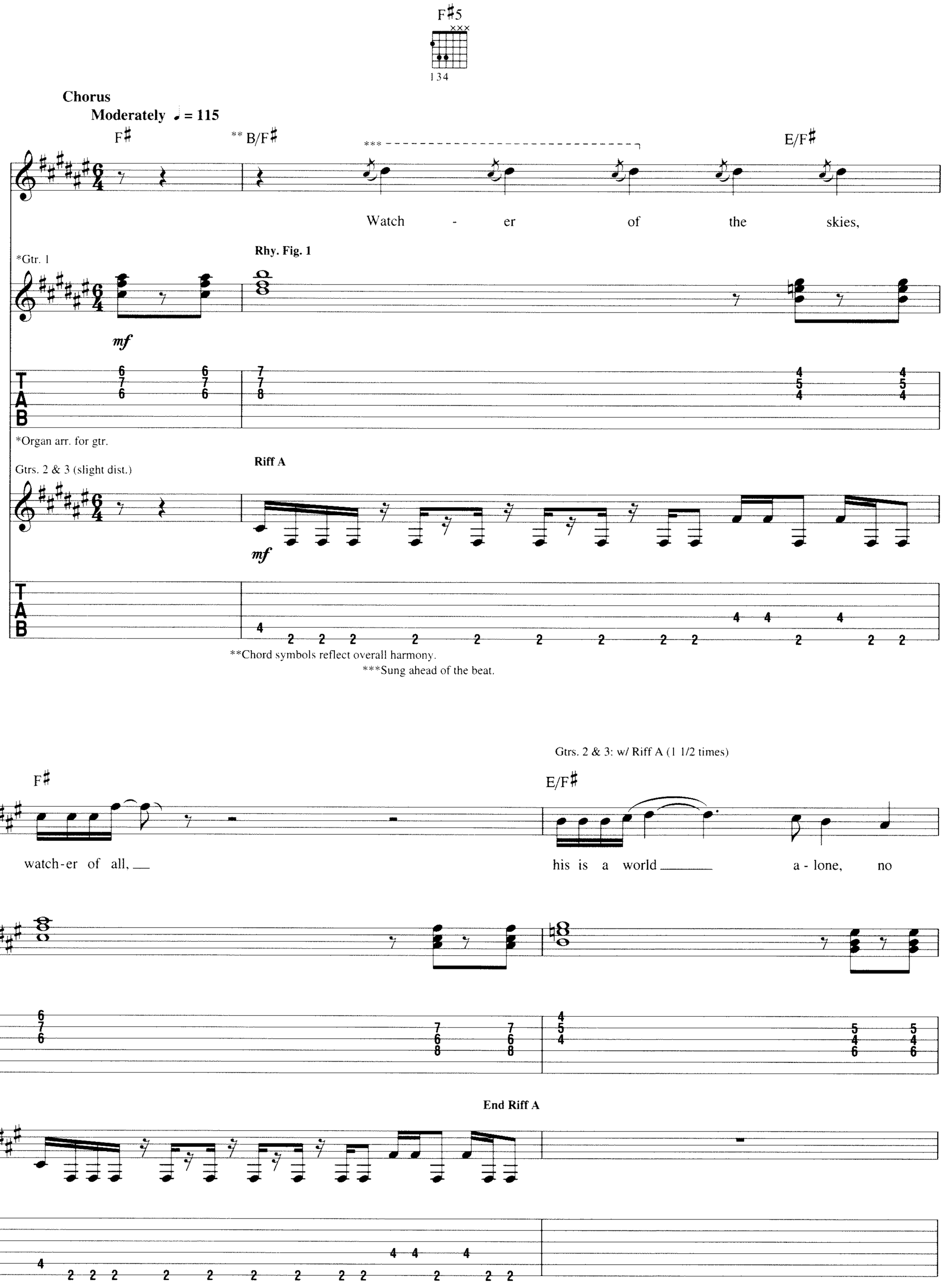
rit. Harm.

Pitch: E
B

rit.

Watcher of the Skies

Words and Music by Tony Banks, Phil Collins, Peter Gabriel, Steve Hackett and Mike Rutherford



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F♯ B/F♯ E/F♯

world of his own. He whom life can no

End Rhy. Fig. 1

Gtr. 1

*Sung ahead of the beat.

F♯ E/F♯

long-er sur-prise rais-ing his eyes be-holds a

Gtr. 1

**Gtrs. 2 & 3

(Gtr. 2, cont. in slashes)

**Composite arrangement

Gtr. 1 tacet

F♯5

Gtr. 2

plan-et un-known.

Gtr. 3

Interlude

Gtrs. 2 & 3 tacet

D♯m/F♯ C♯/F♯

Gtr. 1

11
11
13

9
10
11

Riff B End Riff B

Gtr. 4 (clean)

mp

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Verse

Gtr. 4: w/ Riff B Gtr. 4: w/ Riff B (2 times)

D♯m/F♯ B/F♯ C♯/F♯ D♯m/F♯

3

1. Crea - tures shaped this

Rhy. Fig. 2

Gtr. 1

11
11
13

12

9
9
10

11
11
11
13

C♯/F♯ D♯m/F♯ C♯/F♯

3 3 3

plan - et's soil, now their reign has come to end. Has

9
9
10
11

11
11
11
13

9
9
10
11

D♯m/F♯ C♯sus2

life a - gain de - stroyed life? Do they play else - where? Do they know

Gtr. 1

Gtr. 4

D♯m/F♯ C♯/E♯ G♯sus4/D♯ G♯/D♯ A♯

more than their child - hood games?

𝄋 Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
1st time, Gtrs. 2, 3 & 4 tacet
2nd time, Gtr. 2 tacet

F♯ B/F♯ E/F♯

Judge not this race by
Sad - ly now your thoughts

End Rhy. Fig. 2

Gtr. 1

Gtr. 5 (dist.)

mf

*w/ wah-wah

*Used as filter.

Gtrs. 2 & 3

Gtr. 4
divisi

F♯ E/F♯

emp-ty re - mains.
turn to the stars.

Do you judge God by his crea - tures
Where we have gone you know you

Rhy. Fig. 3

Gtr. 5

sim.

F♯ B/F♯ E/F♯

when they are dead?
nev - er can go.

For now the liz - ard's
Watch - er of the skies,

End Rhy. Fig. 3

To Coda

F♯ E/F♯

shed-ding his tail. This is the end of man's long
watch-er of all, this is your fate a-lone, this

Harm.

Gtrs. 1 & 5 tacet

F♯ F♯maj7

un-ion with Earth.

2. From

Gtr. 1 Gtr. 6 *mf*

Gtr. 5 *divisi* Gtr. 4 *divisi*

wah-wah off

Verse

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 4: w/ Riff B (3 times)

D♯m/F♯ C♯/F♯ D♯m/F♯

life a-lone to life as one, think not now your jour-ney's done.

Gtr. 6 *Gtr. 6

** *mf*

C♯/F♯ D♯m/F♯ C♯sus2/F♯

For though your ship be stur-dy, no mer-cy has the sea. Will you sur-

*Guitar & synth arr. for gtr. (next 4 meas.)
**Vol. swells

D♯m/F♯ C♯/E♯ G♯sus4/D♯ G♯/D♯ A♯

vive on the o - cean of be - ing?

Gtr. 6

8va

Gtr. 4

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtrs. 2 & 3: w/ Riff A (1 1/2 times)
Gtr. 6 tacet

F♯ B/F♯ E/F♯

Come an - cient chil - dren,

Gtrs. 2 & 3

mf

8va

Gtr. 6
divisi

(18)

Gtr. 4

*Sung ahead of the beat.

F♯ E/F♯

hear what I say. This is my part - ing coun - cil for

F♯5 F♯ Bm/F♯ E7/G♯

you on your way.

Interlude

Gtr. 1

Gtr. 6

Am/F♯ D7/F♯ Gm A

let ring - - - - -

Gtr. 6 tacet

A♯ D♯/A♯ F♯/A♯ B E/B G/B

Gtr. 1

Gtr. 2

C F/C A♭/C C♯ F♯/C♯ B/C♯ F♯/C♯

D.S. al Coda

Gtr. 5

Gtr. 2
divisi

*Gtr. 5 to left of slashes in tab.

Coda

Outro

Gtr. 1: w/ Rhy. Fig. 1 (till fade)
Gtr. 5: w/ Rhy. Fig. 3 (till fade)

B/F♯ E/F♯

fate is your own.

Gtr. 1

Gtr. 5
divisi

Gtr. 6

w/ Leslie

**Vol. swell

F♯ E/F♯ F♯

Gtr. 6 tacet

B/F♯ E/F♯ F♯ E/F♯

On ____ your own, your ____ own.

*Gtr. 7 (dist.)

** *mf*

*Bkwds. gtr. arr. for gtr.

**Vol. swell

F♯ B/F♯ E/F♯

On ____ your own, your ___

w/ bar *steady dive*

-1/4 -1/2

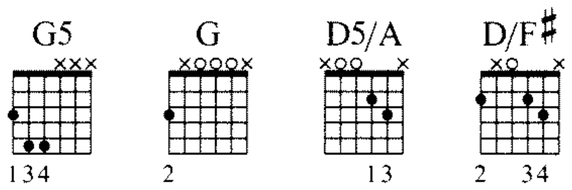
Begin fade ***Fade out***

F♯ E/F♯ F♯

___ own.

When the Heart Rules the Mind

Words and Music by Steven James Howe and Stephen Richard Hackett



Intro

Moderately fast ♩ = 150

* D5

Gtr. 2 (elec.)

G5

f

w/ dist.

8va

Gtr. 3 (elec.)

f

w/ dist.

19 19 19

T
A
B

w/ dist.

f

8va

Gtr. 4 (elec.)

Gtr. 1 (elec.)
divisi

mf

w/ clean tone

2 3 2 5 2 3 2 2 2 3 2 5 2 3 2 2 20 20 20

T
A
B

*Chord symbols reflect implied harmony.

Gtr. 2 tacet

D5

G5

8va

(19) 19 19 19

8va

8va

(20) 2 3 2 5 2 3 2 2 2 3 2 5 2 3 2 2 20 20 20 2

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Gtrs. 2, 3 & 4 tacet

D5 G5

Gtr. 5 (elec.)

8va

mf

w/ dist.

Riff A

Gtr. 1

D/F♯ G5

8va

End Riff A

D5/A G

8va *loco*

Gtrs. 1 & 5 tacet

Bm

Gtr. 5

11

w/ slight dist.

mf

Gtr. 6 (elec.)

Gtr. 6

Gtr. 1
divisi

*

*Gtr. 1 to left of slash in tab.

Verse

Bm A

1. Moth - er, pro - tect me, pro - tect me from my -

Rhy. Fig. 1

Gtr. 6: w/ Rhy. Fig. 1 (2 times)

Bm

self. Late - ly I can't tell who

End Rhy. Fig. 1

A Bm

real - ly are my friends. Burn - ing the

A Bm

can - dle, the can - dle at both ends.

Gtr. 6 tacet

A G

Through crowds, a - cross floors, each night I just pre - tend.

Gtr. 6

Riff B

Gtr. 2

Chorus

Em D

When the heart rules the mind,

Gtr. 2

End Riff B

Gtr. 3

Rhy. Fig. 2

Bm C Em D

one look and love is blind. When you want the dream to last,

End Rhy. Fig. 2 **Rhy. Fig. 3**

Bm C Bm C Bm C

take a chance, for - get the past.

Voc. Fig. 1

End Voc. Fig. 1

(...take a chance, for - get the past.)

End Rhy. Fig. 3

Interlude

Gtrs. 2 & 3 tacet

Bm

Rhy. Fig. 4

Gtr. 6

*Gtr. 7

mf

*Synth arr. for gtr.

Verse

Bm

2. Watch - ing the ac - tor,

End Rhy. Fig. 4

takes the stage by storm. Steal - ing the lime - light

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 6: w/ Rhy. Fig. 5 (1 1/2 times)

Gtr. 6: w/ Rhy. Fig. 4 (1 1/2 times)

while we're in the wings. Some - times, the

Gtr. 7

Gtr. 8 (elec.)

f

w/ dist. & reverb

slight P.M.

Gtr. 8 tacet

he - ro must play the un - der - dog. But I don't feel

Gtr. 7

Gtr. 2: w/ Riff B

A G

the same. I must have ev - 'ry - thing.

3/7 5 7 5 7/12 9 10 10 12 12

Chorus

Gtr. 3: w/ Rhy. Fig. 2
Gtr. 7 tacet

Em D Bm

Voc. Fig. 2 **End Voc. Fig. 2**

When the heart rules the mind, one look and

(One look.

Gtr. 2 **Riff C**

7 10 7 9 7 10 7 7 5 5 2 5 2 4 2 5 2

Gtr. 3: w/ Rhy. Fig. 3

C Em D

Voc. Fig. 3

love is blind. When you want the dream to last,

Take a chance.)

End Riff C **Riff D**

2/3 3 7 10 7 9 7 10 7 7 5 5

Bkgd. Voc.: w/ Voc. Fig. 1

Bm C Bm C Bm C

End Voc. Fig. 3

take a chance, for - get the past.

End Riff D

2 5 2 4 2 5 2 2/3 3

Bridge

Gtrs. 2 & 3 tacet

Bm Bm A Bm

Sea - sons will change, you must move on.

Gtr. 3

Gtr. 2
divisi

Rhy. Fill 1 **End Rhy. Fill 1** **Rhy. Fig. 6**

*Gtr. 9 (acous.)

** *f*

*Two gtrs. arr. for one.
**Vol. swell

A D

Fol - low your dream.

Gtr. 9

Gtr. 1

Gtr. 9
divisi

End Rhy. Fig. 6

Interlude

Gtr. 1: w/ Riff A
Gtr. 9 tacet

Gtr. 6 D5 G D/F♯

G G

Gtr. 6

Gtr. 5

(cont. in slashes)

Guitar Solo

Gtr. 1: w/ Riff A

D5/A G

8va

D/F♯ G

8va loco 8va

Gtr. 6 tacet

D5/A G N.C.

Gtr. 5

8va loco

Gtr. 1

Interlude

Gtrs. 1 & 5 tacet

N.C. Esus2

Gtr. 8

Gtr. 10 (elec.)
divisi

f

w/ dist. & reverb

Gtr. 8

Gtr. 10

Chorus

Em | D | Bm | Cmaj7 | Em

Gtrs. 8 & 10 tacet

Gtr. 12: w/ Riff E

When the heart rules the mind, one look and love is blind. When you want the

Gtr. 8

Gtr. 11

Gtr. 11 (nylon-str. acous.)
divisi
mf
w/ fingers
let ring throughout

*Gtr. 11 to left of slash in tab.

Gtr. 10

Gtr. 12

End Riff E

Gtr. 12 (nylon-str. acous.)
divisi
mf
w/ fingers
let ring throughout

Riff E

Gtr. 2: w/ Riff C (1 1/2 times)

Gtr. 3: w/ Rhy. Fig. 2 (5 times)

D | Bm | Cmaj7 | Em

dream to last, take a chance, for - get the past. When the heart rules

Gtr. 11

Gtrs. 11 & 12

Bkgd. Voc.: w/ Voc. Fig. 2
Gtrs. 11 & 12 tacet

D Bm C Em D

___ the mind, _ one look and love is blind. ___ When you want the dream __ to last, _

Voc. Fig. 4

(And love is blind. Take a chance.) _

Bm C Em

take a chance, for - get the past. _ When the heart rules __ the mind, _

Bkgd. Voc.: w/ Voc. Fig. 2
D

End Voc. Fig. 4

Gtr. 2

2 5 2 4 2 5 2 | 2 3 3 9 7 10 9 | 7 10 7 9 7 10 7 | 7 5 5

Gtr. 2: w/ Riff C (last 2 meas.)

Bkgd. Voc.: w/ Voc. Fig. 4

Gtr. 2: w/ Riff C (2 times)

Bm C Em D

one look and love is blind. ___ When you want the dream __ to last __

Bkgd. Voc.: w/ Voc. Fig. 2

Bm C Em D

take a chance, for - get the past. ___ When the heart rules __ the mind, _

Voc. Fig. 5 **End Voc. Fig. 5**

(When the heart.) ___

Bkgd. Voc.: w/ Voc. Fig. 5

Gtr. 2: w/ Riff D
Gtr. 3: w/ Rhy. Fig. 3

Bkgd. Voc.: w/ Voc. Fig. 3

Bm C Em D

one look and love is blind. ___ When you want the dream __ to last, __

Bkgd. Voc.: w/ Voc. Fig. 1

Bm C Bm C Bm C

take a chance, for - get ___ the past. ___

Bridge

Half-time feel

Gtr. 9: w/ Rhy. Fill 1

Gtrs. 2 & 3 tacet
Gtr. 9: w/ Rhy. Fig. 6

Bm | Bm | A | Bm

Sea - sons will change, you must move on.

Gtr. 3

(Oo, ah.)

Gtr. 2
divisi

(12)
(13)
(12)
(3)

*A/C♯ | D

Fol - low your dream.

Outro

Gtrs. 1 & 2: w/ Riffs F & F1 (till fade)

D5

Gtr. 2

Riff F1 | **End Riff F1**

15 14 17 14 15 14 14 14 | 15 14 17 14 15 14 14 14

Gtr. 1

Riff F | **End Riff F**

3 2 5 2 3 2 2 2 | 3 2 5 2 3 2 2 2

*Bass plays C♯.

Gtr. 5

8va

**

14 | 15 14 | 17 | 15 17 | 17 | 15 14 17

**Vol. swells

Begin fade | ***Fade out***

8va

(17) 15 | 17 | 14 | 15 | 14 17 | 15 | 17

from Opeth - *Damnation*

Windowpane

Words and Music by Mikael Akerfeldt

Gtrs. 1, 2 & 9: Capo II

Intro

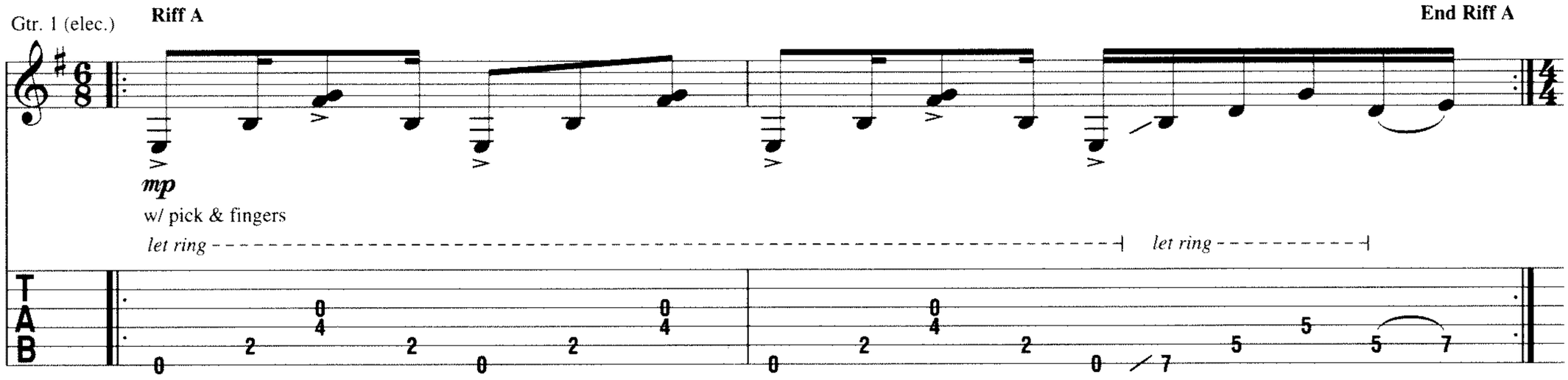
Moderately ♩. = 56

F♯m(add9)
* (Em(add9))

F♯m7
(Em7)

Play 8 times

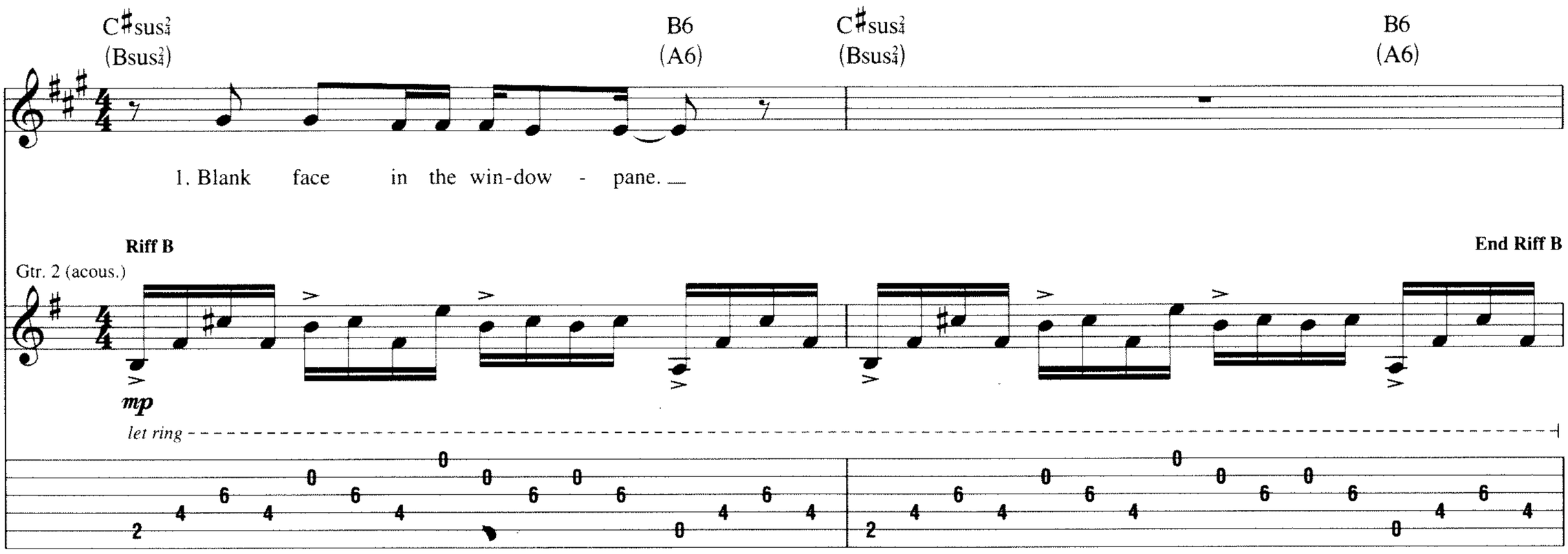
Gtr. 1 (elec.) **Riff A** **End Riff A**



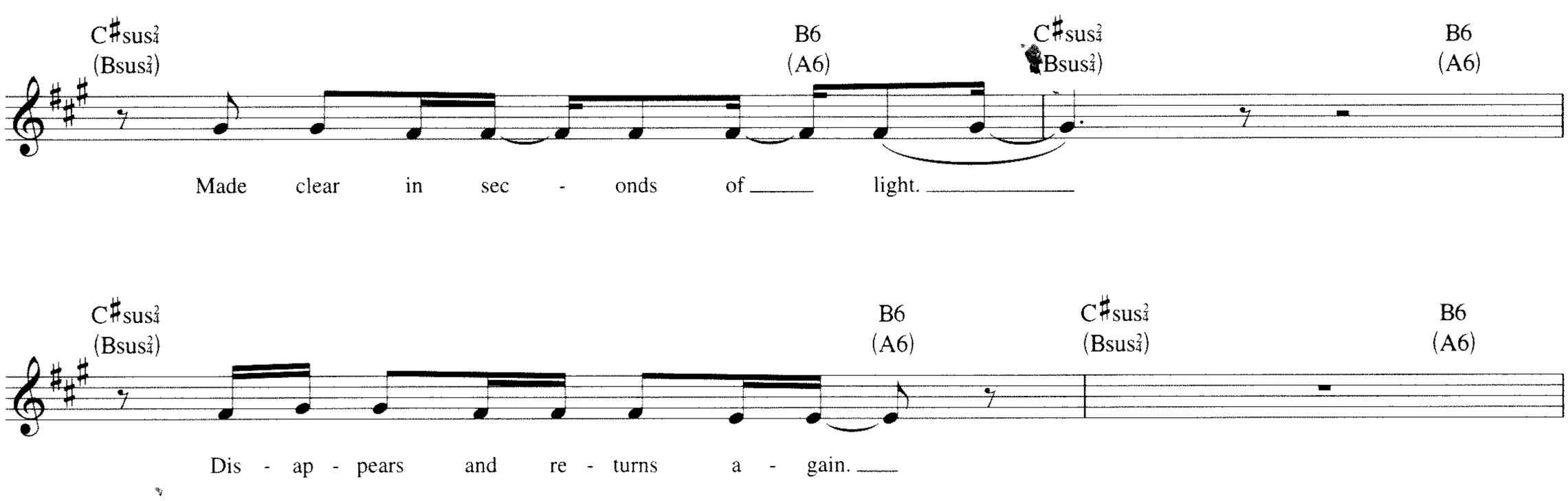
*Symbols in parentheses represent chord names respective to capoed guitars.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.

Verse

Gtr. 1 tacet



Gtr. 2: w/ Riff B (5 times)



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C♯sus2 (Bsus2) | B6 (A6) | C♯sus2 (Bsus2) | B6 (A6)

Count - ing hours, search - ing the night.

C♯sus2 (Bsus2) | B6 (A6) | C♯sus2 (Bsus2) | B6 (A6) | C♯sus2 (Bsus2) | B6 (A6)

*Gtr. 3

Riff C

mp

End Riff C

*Synth. arr. for gtr.

Guitar Solo

Gtr. 1: w/ Riff A (8 times)
Gtr. 3 tacet

F♯m(add9) (Em(add9)) | F♯m7 (Em7) | F♯m(add9) (Em(add9))

Gtr. 4 (elec.)

mf

w/ dist.

F♯m7 (Em7) | F♯m(add9) (Em(add9))

rake

F♯m7 (Em7) | F♯m(add9) (Em(add9)) | F♯m7 (Em7)

F♯m(add9)
(Em(add9))

F♯m7
(Em7)

F♯m(add9)
(Em(add9))

string noise

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

9 (9) (9) (9) (9) (9) (9) (9) 7 9 7 7 6 7 6 4 6 (6) (6) 4 X 4 2

F♯m7
(Em7)

F♯m(add9)
(Em(add9))

F♯m7
(Em7)

rake

6 (6) 4/6 5 7 6 4 (4) (4) 2 4 1 (1)

Verse

Gtr. 2: w/ Riff B (6 times)
Gtr. 4 tacet

F♯m(add9)
(Em(add9))

F♯m7
(Em7)

C♯sus2/4
(Bsus2/4)

B6
(A6)

2. Might be wait - ing for some - one.

1 2 1 4 1 2/4 4 2 3 4

C♯sus2/4
(Bsus2/4)

B6
(A6)

C♯sus2/4
(Bsus2/4)

B6
(A6)

C♯sus2/4
(Bsus2/4)

B6
(A6)

Might be there for us to see.

fdbk.

(4) (4)

Pitch: G♯

Gtr. 4 tacet

C♯sus2 (Bsus2) | B6 (A6) | C♯sus2 (Bsus2) | B6 (A6)

Might be in need of talk - ing.

C♯sus2 (Bsus2) | B6 (A6) | C♯sus2 (Bsus2) | B6 (A6)

Might be star - ing di - rect - ly at me.

Gtr. 3: w/ Riff C

C♯sus2 (Bsus2) | B6 (A6) | C♯sus2 (Bsus2) | B6 (A6) | C♯sus2 (Bsus2) | B6 (A6) | C♯sus2 (Bsus2) | B6 (A6)

Am (Gm) | Am/B (Gm/A) | Am (Gm) | Am/C (Gm/B♭) | Am (Gm) | Am/B (Gm/A)

Riff D

Gtr. 5 (elec.)

mf

w/ slight dist.

Riff D1

Gtr. 6 (elec.)

mf

w/ slight dist.

Rhy. Fig. 1

Gtr. 2

let ring | *let ring* | *let ring* | *let ring* | *let ring* | *let ring*

Am (Gm) Am/C (Gm/Bb) B♭m (G♯m) G♭maj7 (Emaj7) B♭m (G♯m) G♭maj7 (Emaj7)

(5)

let ring let ring let ring let ring let ring let ring

Bridge

Gtr. 2: w/ Rhy. Fig. 1

Am (Gm) Am/B (Gm/A) Am (Gm) Am/C (Gm/B♭) Am (Gm) Am/B (Gm/A)

In - side plays a lul -

End Riff D

End Riff D1

let ring let ring let ring let ring

End Rhy. Fig. 1

Gtrs. 5 & 6 tacet

Am (Gm) | Am/C (Gm/B♭) | Am (Gm) | Am/B (Gm/A) | Am (Gm) | Am/C (Gm/B♭) | B♭m (G♯m) | G♭maj7 (Emaj7)

- la - by. Slurred voice o - ver chil - dren cries. On

B♭m (G♯m) | G♭maj7 (Emaj7) | Am (Gm) | Am/B (Gm/A) | Am (Gm) | Am/C (Gm/B♭)

the in - side.

Interlude

Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 5 & 6: w/ Riffs D & D1

8

Gtrs. 5 & 6 tacet

Am (Gm)

N.C.

Gtr. 2 tacet

Gtr. 5

15 / 17

Gtr. 6

16 / 17

*Gtr. 3

** pp

11
11

*Synth. arr. for gtr. **Vol. swell

Gtr. 2

3

Gtr. 3

mp

(11)
11

10 11 9 8 10 9 10 12 9 12

Gtr. 1

let ring

0 1 0 0 2 0 0 5 0 0 4 6 0 5 0 0 7 0 7 6 0 0 3 7/9 5/7

Play 7 times

let ring

Gtr. 3 tacet

F♯m9
(Em9)

Dmaj7
(Cmaj7)

Riff E

Gtr. 7 (elec.)

mf

w/ clean tone

Gtr. 1

w/ fingers

let ring

let ring

F♯m9
(Em9)

Dmaj7
(Cmaj7)

let ring

let ring

*C♯/F (B/D♯) F♯m (Em) D (C) *C♯/F (B/D♯) F♯m (Em) D (C)

Gtr. 7

End Riff E

9 11 7 9 7 7 6 4

Riff F

End Riff F

Gtr. 8 (elec.)

mf

w/ slight dist.

9 10 10 11 7 7 9 10 10 11 7 7

Gtr. 1

let ring *let ring*

2 4 3 5 0 1 0 4 2 4 3 5 0 1 0 4

*Bass plays F.

Gtr. 7: w/ Riff E
Gtr. 8 tacet

F♯m9 (Em9) Dmaj7 (Cmaj7) F♯m9 (Em9)

Rhy. Fig. 2

Gtr. 1

let ring *let ring*

0 0 11 9 10 0 0 11 9 10 0 11 9 10 7 3 0 0 0 3 0 0 0 2 0 0 11 9 10 0 11 9 10 7

Gtr. 8: w/ Riff F

Dmaj7 (Cmaj7) **C♯/F (B/D♯) F♯m (Em) D (C) **C♯/F (B/D♯) F♯m (Em)

let ring *let ring*

0 0 0 0 0 0 2 4 3 5 0 1 0 4 2 4 3 5

**Bass plays F.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

D
(C)

F♯m9
(Em9)

w/ clean tone
& reverb

Dmaj7
(Cmaj7)

Gtr. 9 (elec.)

Gtr. 9

Gtr. 1
divisi

let ring

End Rhy. Fig. 2

Gtr. 8: w/ Riff F

F♯m9
(Em9)

Dmaj7
(Cmaj7)

*C♯/F
(B/D♯)

F♯m
(Em)

*Bass plays F.

D
(C)

**C♯/F
(B/D♯)

F♯m
(Em)

D
(C)

**Bass plays F.

F♯m9
(Em9)

Dmaj7
(Cmaj7)

F♯m9
(Em9)

Gtr. 8: w/ Riff F

Dmaj7
(Cmaj7)

*** C♯/F
(B/D♯)

F♯m
(Em)

***Bass plays F.

D
(C)

*C♯/F
(B/D♯)

F♯m
(Em)

1/2 1/2 1/2

12 12 (12) 10 8 7 7 7 5 7 (7) 5 3 3 5

*Bass plays F.

Interlude

Gtr. 9 tacet

D
(C)

F♯m(add9)
(Em(add9))

F♯m7
(Em7)

Gtr. 1

Play 10 times

let ring *let ring*

4 0 2 0 4 2 0 2 0 4 0 2 0 4 2 0 / 7 5 5 7

Verse

Gtr. 1 tacet
Gtr. 2: w/ Riff B (9 times)

C♯sus2/4 (Bsus2/4) B6 (A6) C♯sus2/4 (Bsus2/4) B6 (A6)

3. Haunt - ing lone - li - ness in the eye.

C♯sus2/4 (Bsus2/4) B6 (A6) C♯sus2/4 (Bsus2/4) B6 (A6)

Skin cov - er - ing se - cret scars.

C♯sus2/4 (Bsus2/4) B6 (A6) C♯sus2/4 (Bsus2/4) B6 (A6)

His hand is wav - ing a good - bye. There's

C♯sus2/4 (Bsus2/4) B6 (A6) C♯sus2/4 (Bsus2/4) B6 (A6)

no re - sponse or ac - tion re - turned.

Gtr. 3: w/ Riff C (2 1/2 times)

C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6) | C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6)

There is deep prej - u - dice in me.

C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6) | C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6)

Out - shines all rea - son in - side.

C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6) | C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6)

Giv - en dreams all rid - den with pain.

C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6) | C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6)

And pro - ject - ed un - to the lost.

C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6) | C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6)

C♯sus$^2_4$ (Bsus$^2_4$) | B6 (A6) | C♯sus$^2_4$ (Bsus$^2_4$)

Gtr. 3

Gtr. 2

let ring

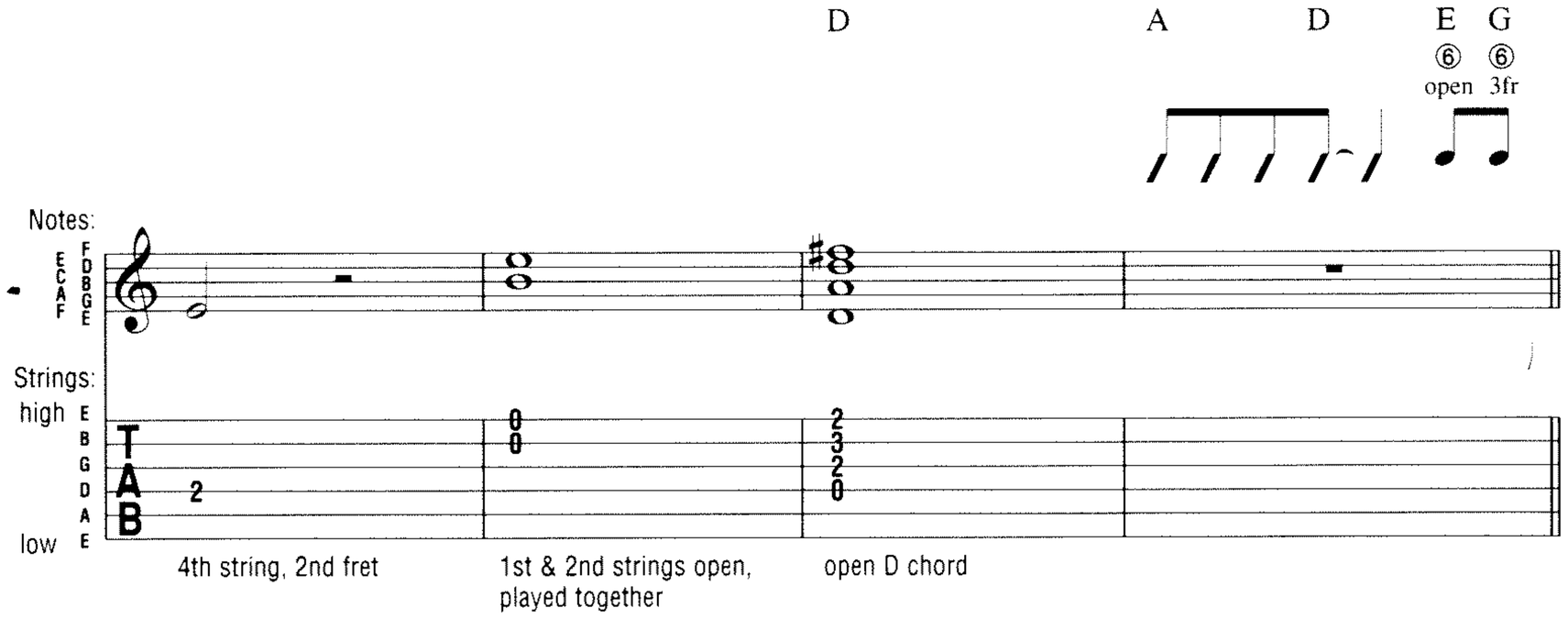
Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

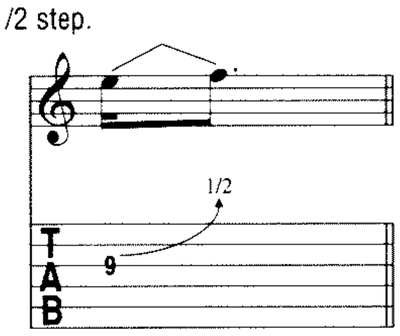
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

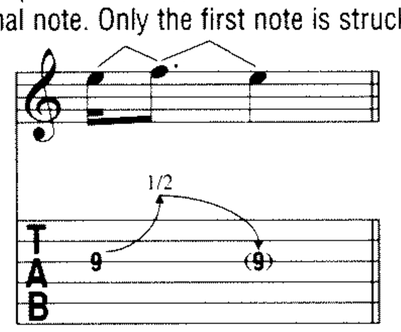
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



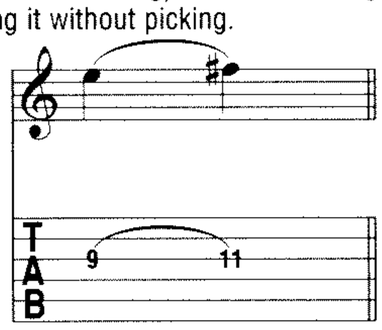
HALF-STEP BEND: Strike the note and bend up 1/2 step.



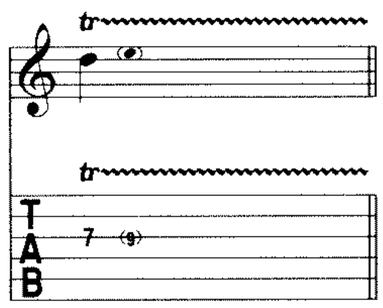
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



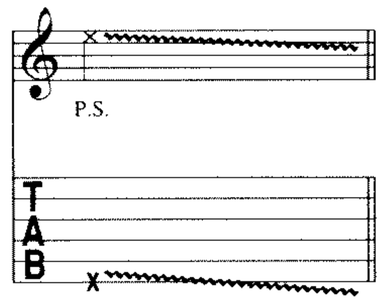
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



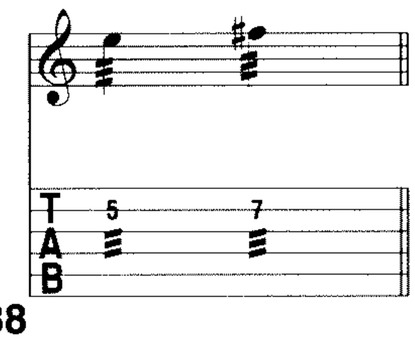
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



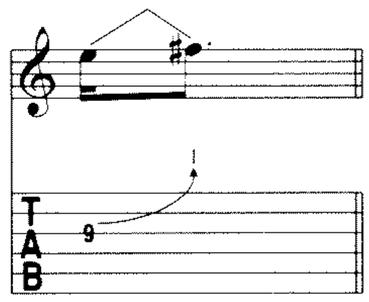
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



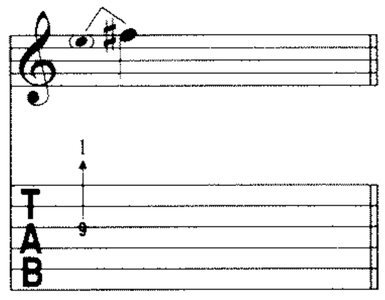
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



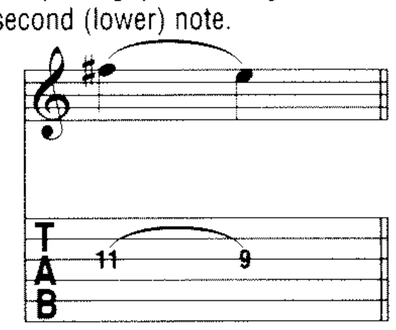
WHOLE-STEP BEND: Strike the note and bend up one step.



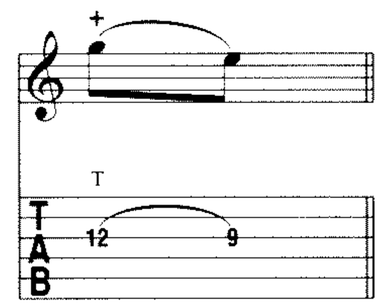
PRE-BEND: Bend the note as indicated, then strike it.



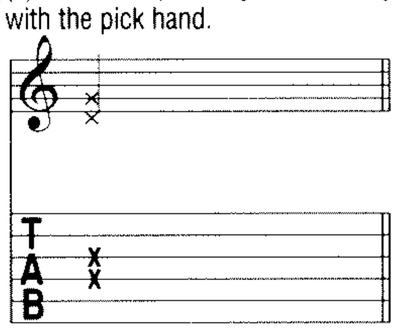
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



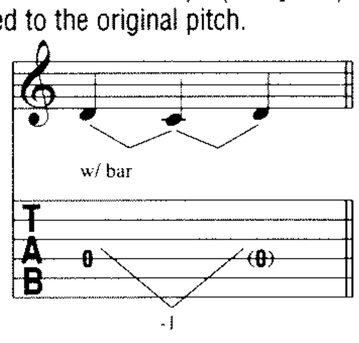
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



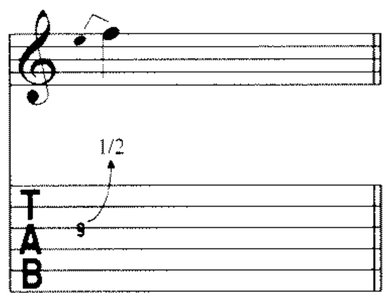
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



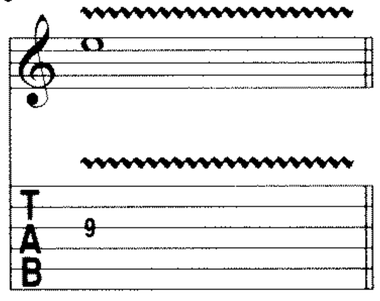
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



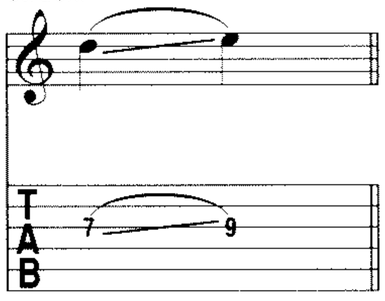
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



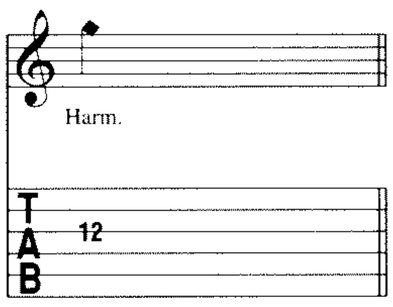
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



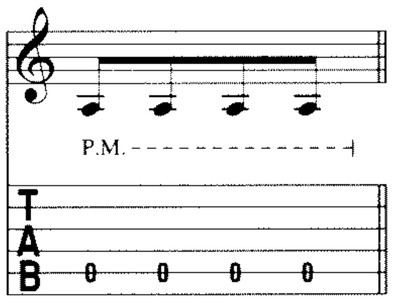
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



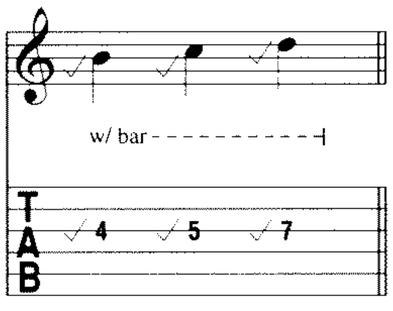
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



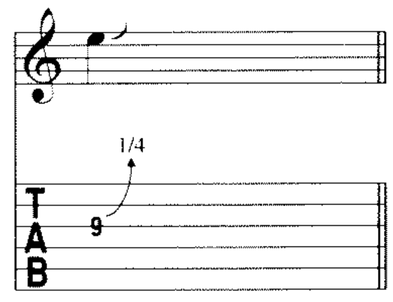
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



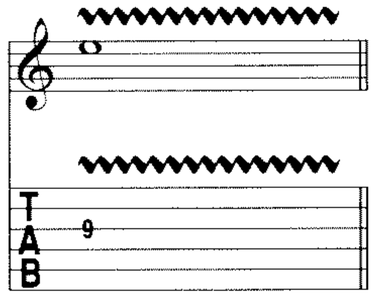
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



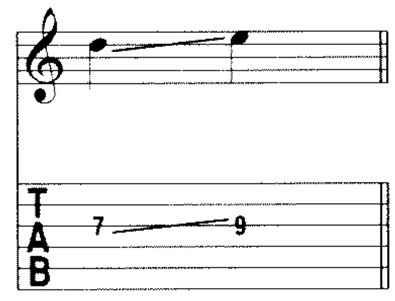
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



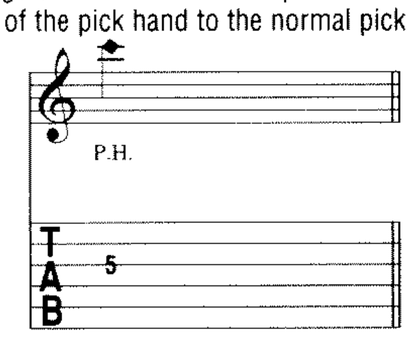
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



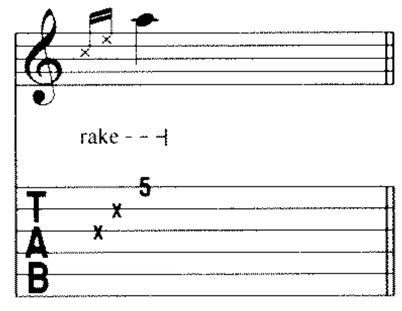
SHIFT SLIDE: Same as legato slide, except the second note is struck.



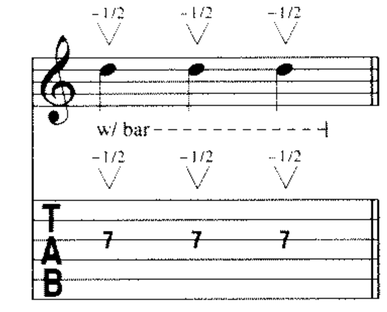
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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